$2,000 MAUVE IS SOLD FOR $40,200

At Waggaman Picture Sale Last Night a Canvas Brought Twenty Times Its Cost.

Herald Jan 28, '05

$223,225 EVENING'S TOTAL

The Mauve Picture Was the Dutch Master's Famous "Sheep Coming Out of a Forest."

Nearly a quarter of a million dollars, or in exact figures, $223,225, was theh surprising total realized by the auction sale of forty-three water colors and fifty-three oil paintings at Mendelssohn Hall last evening, the collection of Mr. Thomas E. Waggaman, of Washington, D. C.

Several record prices were also established at last night's sale, for examples of certain painters, while there were some decided surprises, and not a few bargains. The highest figure of the sale was the surprising one of $40,200, paid by Mr. Herman Schaus for a characteristic and beautiful example of the Dutch artist, Anton Mauve, "Sheep Coming Out of a Forest." As an evidence of the appreciation of the works of this painter, now dead, it may be stated that the picture, painted nearly thirty years ago, was sold by Mr. Julius Oehme, then with Knoedler & Co., to Mr. Waggaman in the early eighties for $2,000.

The sale of this canvas produced much excitement in the crowded hall. The applause was long and loud when it was put up, and the bidding started at $5,000, jumped by one bid to $10,000, and in rapid succession by the thousands to $29,000. Then eame a bid of $500 additional, and bids of $500 and $1,000 successively carried the price up to $40,000. There the biding slackened. After a moment's pause some one called out $41,500. Amid breathless silence the auctioneer paused, and was about to call "sold," when Mr. Schaus half rose in his seat and called $40,200, and, failing another bid, secured the great picture.

The canvas is that for which the artist received the salon medal in 1887. At that time he painted a larger picture of much the same subject, now owned by Mr. Joseph Jefferson.

Other high prices of the sale were $5,200, paid by Mr. Jacob Wertheim for Corot's "Lake Nemi;" $4,500, paid by Mr. Adolph Lewisohn, for Corot's "Ville D'Avray;" $3,700, paid by Mr. Emerson McMillin for Troyon's "Cattle at Rest," and $4,000 paid by Arthur Tooth and sons for Daubigny's "Summer Landscape."

A Troyon sold to Mr. Jacob Epstein for $4,300, and Mr. Daniel Chauncey paid $4,150 for Daubigny's "Le Lac." The great Jaque was secured by Mr. McMillin for $7,000, and the equally great Josef Israels went to William Macbeth for $18,500.

On the other hand, there was a surprise in the sale of a Van Dyck, said to have cost Mr. Wagaman $50,000, which went for $1,500, and a Sir Joshua Reynolds, for which he paid $7,000, sold for $1,300.

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ON VIEW DAY AND EVENING
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
FROM SATURDAY, JANUARY 21ST, 1905
UNTIL THE DAY OF SALE, INCLUSIVE

THE ART TREASURES COLLECTED BY

THOMAS E. WAGGAMAN

UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS OF JANUARY 25TH
26TH, 27TH, 28TH, 30TH AND 31ST, AND
FEBRUARY 1ST, 2ND AND 3RD, AND
EVENINGS OF JANUARY 30TH AND 31ST

AND

AT MENDELSSOHN HALL
ON THE
EVENING OF FRIDAY, JANUARY 27TH

CATALOGUE

OF

THE ART TREASURES

COLLECTED BY

THOMAS E. WAGGAMAN

WASHINGTON, D. C.

REVISED AND EDITED BY THOMAS E. KIRBY

THE ENTIRE COLLECTION TO BE SOLD AT UNRESTRICTED PUBLIC SALE BEGINNING JANUARY 25TH, 1905, PURSUANT TO AN ORDER OF THE SUPREME COURT OF THE DISTRICT OF COLUMBIA, DATED DECEMBER 20TH, 1904, IN THE MATTER OF THOMAS E. WAGGAMAN, BANKRUPT, AND BY ORDER OF H. ROZIER, DULANY, TRUSTEE IN BANKRUPTCY

THE AMERICAN ART ASSOCIATION

MANAGERS

NEW YORK

1905

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ORDER OF SALE

EVENING SESSIONS

ON FRIDAY EVENING, JANUARY 27TH, 1905

AT MENDELSSOHN HALL, Fortieth Street, East of Broadway, beginning promptly at 8.30 o'clock. THE VALUABLE PAINTINGS AND WATER COLORS. Catalogue Nos. 1 to 96, inclusive.

MONDAY AND TUESDAY EVENINGS, JANUARY 30TH AND 31ST

AT THE AMERICAN ART GALLERIES, Madison Square South, promptly at 8 o'clock. ANTIQUE JAPANESE COLOR PRINTS, KAKEMONOS, PANELS, EXCEEDINGLY RARE OLD SCREENS, FINE ART AND OTHER BOOKS AND RARE ETCHINGS.

AFTERNOON SESSIONS

WEDNESDAY AFTERNOON, JANUARY 25TH

AT THE AMERICAN ART GALLERIES, promptly at 2.30 o'clock. NETSUKES, JAPANESE PIPES, PIPE CASES, YATATES, TOBACCO POUCHES, INROS, SNUFF BOTTLES, SPECIMENS OF ROCK CRYSTALS AND AGATES AND LACQUER SAKE SAUCERS. Catalogue Nos. 1 to 304, inclusive.

THURSDAY AFTERNOON, JANUARY 26TH

AT THE AMERICAN ART GALLERIES, at 2.30 o'clock. JAPANESE AND CHINESE LACQUERS, IVORY AND WOOD CARVINGS, RARE JADE BUDDHISTIC STATUES AND SHRINES AND PANELS BY RITSUO. Catalogue Nos. 305 to 570, inclusive.

FRIDAY AFTERNOON, JANUARY 27TH

AT THE AMERICAN ART GALLERIES, at 2.30 o'clock. ANTIQUE CHINESE POTTERY, ANCIENT CHINESE AND JAPANESE BRONZES. Catalogue Nos. 571 to 831, inclusive.

SATURDAY AFTERNOON, JANUARY 28TH

AT THE AMERICAN ART GALLERIES, at 2.30 o'clock. COREAN POTTERY, ANTIQUE CHINESE PORCELAINS DECORATED BLUE AND WHITE, SOFT PASTE SINGLE COLORS AND CELADON SPECIMENS AND JAPANESE AND CHINESE CLOISONNÉ ENAMELS. Catalogue Nos. 833 to 1140, inclusive.

MONDAY AFTERNOON, JANUARY 30TH

AT THE AMERICAN ART GALLERIES, at 2.30 o'clock. SWORD GUARDS, SWORD ORNAMENTS, KNIFE HANDLES, JAPANESE DAGGERS, SWORDS AND FAMOUS SWORD BLADES. Catalogue Nos. 1141 to 1361, inclusive.

TUESDAY AFTERNOON, JANUARY 31ST

AT THE AMERICAN ART GALLERIES, at 2.30 o'clock. ANTIQUE JAPANESE POTTERY AND PORCELAINS. Catalogue Nos. 1366 to 1636, inclusive.

WEDNESDAY AFTERNOON, FEBRUARY 1ST

AT THE AMERICAN ART GALLERIES, at 2.30 o'clock. ANTIQUE JAPANESE PORCELAINS, POTTERY AND SATSUMA FAÏENCE. Catalogue Nos. 1637 to 1919, inclusive.

THURSDAY AFTERNOON, FEBRUARY 2ND

AT THE AMERICAN ART GALLERIES, at 2.30 o'clock. ANTIQUE JAPANESE FAIENCE AND PORCELAINS. Catalogue Nos. 1920 to 2249, inclusive.

FRIDAY AFTERNOON, FEBRUARY 3RD

AT THE AMERICAN ART GALLERIES, *Concluding Session*, beginning at 2.30 o'clock. ANTIQUE JAPANESE FAÏENCE, STONEWARE AND MISCELLANEOUS OBJECTS, GALLERY CABINETS AND FURNITURE. Catalogue Nos. 2251 to 2542, inclusive.

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY, AUCTIONEER.

BIOGRAPHICAL NOTES AND INDEX

LOUIS APOL

Among the band of Dutch artists who began to establish a reputation in the seventies, Louis Apol holds a very distinguished place. He has a special fondness for winter scenes, which he renders in a spirit of realism, with a quiet, contemplative manner and singular taste and purity that characterize the work of the group.

A WINTER MOON 37

J. J. VAN DE SANDE-BAKHUYZEN

Born at The Hague, 1835. Pupil of his father. A landscape painter of great merit, reproducing nature's beauty in a true and simple manner. His subjects are mostly taken from the province of Drenthe, where he studies every summer. His works attracted great attention and admiration at the World's Fair, Chicago, but his greatest popularity is in Holland, where there is scarcely a collection without at least one example of his work.

COWS AT THE FORD 77

NICOLAAS BASTERT

Born at Amsterdam, 1858. Pupil of the Amsterdam Academy. A talented landscape painter. His work is refined and his inspiration received directly from nature. He is at his best when painting still rivers which reflect the trees along their borders. The paintings he sent to the Chicago Exposition were all bought by connoisseurs of the United States. He has exhibited in Paris,

Munich, Chicago, Amsterdam and The Hague with success, receiving a medal in each city.

OCTOBER—HOLLAND 36

MRS. BILDERS-VAN BOSSE

Born in Oosterbeek. Studied principally with her late husband, J. W. Bilders, and Anton Mauve, who taught her to paint direct from nature. She is particularly excellent in her sketches of wood interiors, especially in water color, which are much admired in Holland.

IN A BEECH FOREST 14

BERNARDUS JOHANNES BLOMMERS

Born at The Hague in 1844 and in time became a pupil of its Academy. His first exhibit was made in 1869, when his picture was hung next to one by Israëls. This led to a friendship between them, the influence of which is clearly perceptible in his earlier work. But his temperament is sunny, and while he enters with sympathy into the life of the peasants, his genre pictures of domestic scenes are happier in suggestion than those of the older man. The picture, exhibited at Paris, a large canvas, represented a mother and three children paddling in the shallow waves at sunset; a subject altogether charming in spirit and execution. In Holland, Blommers is highly esteemed, his works hanging in the principal public galleries, while his reputation in other countries is steadily advancing.

HAILING THE BOAT 6

GIRL KNITTING 35

FRANÇOIS SAINT BONVIN

A French painter of still-life and of interiors in the style of Chardin; born at Vaugirard, Paris, November 22, 1817. His father was a *garde-champêtre*, and Bonvin was educated in the

drawing-school of the Rue de l'École de Médicine. For more than thirty years he was a constant exhibitor at the Salon, gaining the Legion of Honor in 1870. In 1881 he entered the Hospital of Saint Jean de Dieu to be operated on, and for the rest of his life was an invalid. He died in 1888.

THE CLOISTER 44

JOHANNES BOSBOOM

Born at The Hague, 1817; died there, 1892. Pupil of B. J. Van Hove. Bosboom is now recognized as one of Holland's best painters. Since his death his works have rapidly been absorbed into collections. He was unexcelled in his specialty of church interiors. Beautifully drawn and executed, they are filled with air and also with the suggestion of those sentiments that are inspired by the grand architecture that has been a silent witness of great events in Holland's history. His landscapes are also full of fine feeling. He received many honors; none that he greater esteemed than to be chosen, as he was in July, 1885, to unveil Rembrandt's masterpiece in the new museum at Amsterdam.

IN A DUTCH BARN 23

IN THE CHURCH, MIDWOLDE, HOLLAND 28

RICHARD NORRIS BROOKE

Born at Warrenton, Virginia, October 20, 1847. Studio in Washington, D. C., where he has established a reputation as a painter of ability and an art critic of sound judgment.

THE HARVEST FIELD 46

A QUIET CORNER 94

GAETANO CHIERICI

Born at Reggio, Italy, 1838. Professor at Academy, Rome and Florence. Medals: Rome, Lisbon and Florence.

WARMING DOLLY'S HANDS 87

JOHN CONSTABLE, R.A.

Born in 1776, at East Bergholt, Sussex, fourteen miles from the birthplace of Gainsborough. Son of a well-to-do miller, he was destined for the Church, but preferred the occupation of his father, meanwhile receiving instruction in drawing from a certain Dunthorne, who gave his instruction always in the open air. Finally deciding to be a painter, he entered the Academy schools at the age of twenty-four, and exhibited his first picture two years later. He studied the works of Ruysdael in the National Gallery, from which he came to the conclusion that London could help him little in his art, and that it was nature which he must study, and particularly nature along the banks of his native Stour, which in after years he averred had inspired his desire to be a painter. He set himself right in the midst of green landscape, and was the first to remove every kind of adaptation and arbitrary arrangement in composition, and to paint not only what he saw, but in such a way as to convey the impression of *how* he saw it. Especially did he advance the study of light and air, and for the first time the atmosphere moves and has its being in painted landscape. He was ahead of his time, anticipating the triumphs of the painters of Barbizon, on whom his influence was undeniable. He was happily married, and a legacy to his wife, sufficient for their modest needs, enabled him to work, as he said, for the future. He was elected to the Royal Academy in 1837. His faith in the judgment of posterity has been abundantly justified, and he is now recognized as one of the foremost masters of the *paysage intime*.

A HEATH 57

HAMPSTEAD 61

JEAN BAPTISTE CAMILLE COROT

Born in Paris in 1796; the son of a court modiste. He was sent to the high school at Rouen and then apprenticed to a linen draper, his father, after eight years' opposition, finally yielding to his desire to be a painter, and allowing him a yearly maintenance of twelve hundred francs. He studied under Michallon and

Bertin, accompanying the latter in 1826 to Italy. Here with practice he achieved the accomplishment of rapidly portraying the action of moving figures, a skill that he afterwards extended to the delineation of foliage stirred by air. His early pictures, whether of figures or landscape, are of the orthodox academical type, hinting at the future Corot only in the exceeding delicacy of their tonal effects and their increasing regard for the qualities of atmosphere. It was not until he had returned from his third visit to Italy, in 1843, that Corot fell under the influence of Rousseau and discovered the charms of French landscape. In Provence, Normandy and Fontainebleau he studied nature, recommencing his artistic life at the age of forty and studying for eight years before the Corot that the world now recognizes as a master was finally evoked. Communing with nature in Ville d'Avray and painting in his studio in Paris, he produced during the next twenty-five years a series of masterpieces, distinguished as much by truth to nature as by their exquisite poetry. The latter was an effluence of his own quiet, happy spirit, and of the perennial youth of his soul, that found its pleasure in music and in nature and in the companionship of his friends. He lived with his sister, who died in 1874, and the old bachelor followed her the next year. "Rien ne trouble sa fin, c'est le soir d'un beau jour."

LAKE NEMI 47

VILLE D'AVRAY 49

AT NIGHTFALL: A STUDY 50

DAVID COX

Born near Birmingham, England, in 1783. He began his career as a scene painter in a Birmingham theatre, and went to London in 1803, where he became a teacher of drawing and painting, and practised his profession with great success. His name is identified with a flourishing school of English landscape painters, of which he was one of the leaders. In 1844 he settled at Harborne Heath, near Birmingham, where he died in 1859.

COLLECTING THE FLOCK, VALE OF CLWYD 81

PASCAL ADOLPHE JEAN DAGNAN-BOUVERET

This artist was a pupil of Gérôme, and made his début in the Salon in 1877, and in 1878 received a medal for his "Burial of Manon Lescaut." In 1880 M. Dagnan-Bouveret received a first-class medal; in 1885 the Legion of Honor, and in 1889 the medals of honor at the Salon and the Universal Exposition. More his own country could not do for him, except to support him with her patronage, and this she has honestly done. Commencing on the foundation of neo-classical art which characterizes the Gérôme school, M. Dagnan has created a school of his own, in which he has many followers. Tenacious, patient, persevering, working with the extremest care, leaving nothing to accident, but carrying out each effect as he marked it out to be completed when he began, he is at once one of the most conscientious and one of the most sincere French artists of the present day. He is absolutely free from any of the mannerisms or conventionalities of academic training, and equally free from any personal affectations of technique. Bastien-Lepage, himself an artist of a very similar type, held him in the highest esteem, and since the death of his friend, M. Dagnan comes closer to taking his place than any other artist of the day. M. Dagnan takes his surname Bouveret from his mother, in order to distinguish himself from another artist of the name now deceased.

A DUET IN THE STUDIO 80

CHARLES FRANÇOIS DAUBIGNY

Born in Paris in 1817. After studying with his father, Edmé François, he visited Italy, and on his return spent some time in the studio of Delaroche. From 1838 he was a constant exhibitor at the Salon and became identified with subjects drawn from the Seine, Marne and Oise, navigating these waters in a floating studio. He had spent much of his childhood in the country near L'Isle Adam and, as an artist, turned unreservedly to nature study. The youngest of the Barbizon group, he entered into the harvest of recognition won by the older men. He was not an exacting

analyst, like Rousseau; or elevated in mood, as Dupré; not consciously a poet, as Corot, or a sharer of Diaz's fantastic or exalted conceptions; only, quite simply and normally, a lover of the country.

Such a love of nature is a survival of, or a return to, the simple associations of childhood, and Daubigny in this respect was perpetually a boy. His pictures have the freshness and spontaneity of boyhood, expressed with the virility of a man.

He had more affinity with Corot than with any other of the famous brotherhood—less with Corot's classical spirit and deliberately poetic vein than with his sweet, perennial youthfulness of character. He was by nature lovable, with a heart that kept its sweetness fresh and unsullied to the end. The lovableness is reflected in his work. His death occurred in 1878.

A SUMMER LANDSCAPE 53

LE LAC 60

BLACK ROCKS, COAST OF NORMANDY 73

KARL DAUBIGNY

Born in Paris, June 9, 1846. Son and pupil of Charles François Daubigny. Formed a style of his own, and received medals at the Salon. His landscapes are highly appreciated in France, but are not very well known in the United States. Died in Paris in 1886.

EARLY MORNING ON THE OISE 58

CHARLES H. DAVIS

At the Third Prize Fund Exhibition, at the American Art Galleries in New York, in 1887, the prize of $2,000 was awarded to a landscape entitled "Late Afternoon." The artist was Charles H. Davis. At the Exposition of 1890, in Chicago, another of the artist's works secured the prize of $500, donated by Mr. and Mrs. Potter Palmer, for the best landscape. Two exhibitions of the

painter's pictures in New York further introduced him to his public and confirmed his footing. Mr. Davis is a native of Amesbury, Massachusetts, born in 1856, and at twenty years of age began exhibiting pictures in Boston, where he had received instruction at the Museum of Art, under Profesor Grundman. He went to Paris in due time, and commenced to qualify himself as a painter of the figure, with Boulanger and Lefebvre for masters. His summer studies out-of-doors aroused in him the latent love of Nature in her rural and pastoral aspects, however, and he finally discarded his original selection and devoted himself entirely to landscape painting. Working upon a capital of skill acquired from the study of the figure, and being independent of the influence of any school or master of landscape painting, he created within himself that simple and charming style which renders his works so captivating.

A WINTER EVENING 79

THÉOPHILE DE BOCK

Born at The Hague, 1850. Pupil of Jacob Maris, De Bock has gained from his master a broad and vigorous manner of painting. His skies are admirable. His landscapes are nearly always well composed, and have a certain strength and atmospheric quality that are very attractive. He has in his work the spirit of the modern Dutch school.

A LANDSCAPE 16

ALEXANDRE GABRIEL DECAMPS

Born in Paris, 1803. At first a pupil of David and Ingres, he freed himself from classic principles of style and from imitation of the antique. As a boy he had spent several years upon a farm, and the love of nature was strong within him. In 1827 he accompanied Garneray, a marine painter, to Constantinople and Asia Minor, and his journey proved a voyage of discovery for French painting. He dared to paint what he saw, and saw every-

thing through the vision of a true painter, fascinated by color and light, and in a spirit of dreamy mystical poetry. His death occurred at Fontainebleau in 1860.

SAUL PURSUING DAVID 76

P. DE JOSSELIN DE JONG

Contemporary

SCHEVENINGEN FISHER-GIRLS 26

OTTO DE THOREN

Medals: Paris, 1865; Munich, 1869; Vienna, 1882. Chevalier of the Order Francis Joseph. Russian Order of Vladimir. Member of the Vienna and St. Petersburg Academies.

APPROACHING STORM 67

LUDWIG DETTMAN

Contemporary

THE POTATO HARVEST 25

HENRI LUCIEN DOUCET

Born in Paris. Genre and portrait painter; pupil of Lefebvre and Boulanger. Awarded a medal at the Salon of 1879.

AFTER THE BALL 82

EUGÈNE FROMENTIN

Born at La Rochelle in 1820. He was the son of a successful lawyer and intended to follow his father's profession. But after receiving his diploma in Paris, at the age of twenty-three, he was taken ill, and as a pastime took up the study of drawing. He soon

discovered that his tastes were stronger in the direction of art than toward the practice of law, and he became a pupil of Cabat and Rémond. He had visited Algeria as a youth, and, attracted by Marilhat's paintings of the Orient, now made up his mind to return to that country. He accordingly spent three years there —1846 and 1848 and 1852. In 1847 he first exhibited at the Salon, and in a few years was recognized as the most sympathetic and poetical painter of Oriental subjects, and became, indeed, the leader of a school. Meanwhile he established his reputation as a brilliant and facile writer, not only as a critic of art, but as a novelist. He received medals at the Paris Salon in 1849, 1857 and 1859, and at the Exposition in 1867. He was made Chevalier of the Legion of Honor in 1859 and Officer in 1869. Died in 1876.

ARABS ON THE MARCH 45

BALDOMERO GALOFRE

This distinguished Catalonian painter was born in 1848. In 1870 Baldomero Galofre arrived in Madrid with six francs in his pocket and two portfolios of sketches, the result of his study under Ramón Marti. He was employed as a draughtsman on the *Ilustración Española y Americana* till 1873, when he won the Prix de Rome. He was practically self-taught in art, and was extremely independent and exclusive in his habits. He worked in Rome and occupied a leading position among modern Spanish painters. His death occurred at Barcelona on July 26, 1902.

BESIDE THE BAY OF NAPLES 93

WALTER GAY

Born in Hingham, Massachusetts, Walter Gay first became known in Boston as a painter of flowers and still-life pieces. He was a nephew and pupil of Walter Allan Gay, who had studied under Prof. R. W. Weir at West Point, and Troyon in Paris, and had travelled and painted widely in Europe and the East. In 1876 young Gay went to Paris, where he became a pupil of Léon Bon-

nat, and since that time he has devoted himself almost entirely to figure subjects, in a cheerful and pleasing genre, which have won for him a gratifying reputation. At the Salon of 1885 he was accorded an Honorable Mention, and he has received other distinctions at exhibitions in this country. He has been awarded medals in France, Belgium, Germany and Austria, is a member of the Society of American Artists, and was made a Chevalier of the Legion of Honor in 1894. His best known pictures are genre subjects of the eighteenth century, but during the past couple of years he has varied them with realistic motives of modern life, especially in Spain, which show him to be fully abreast with the spirit of the time.

A PROVINCIAL ASYLUM 63

GUSTAVE GUILLAUMET

Gustave Guillaumet, the chief of modern French painters to explore North Africa as a field for subjects, was born in Paris on March 26, 1840. He studied at the *Ecole des Beaux Arts, and* under Picot and Barrias, and in 1863 won the second Prix de Rome and made the first of his many visits to Algeria. His scenes of life among the nomadic Arabs of the waste and the Arabian husbandmen at once attracted favorable attention in Paris, and secured him various medals at the Salon, and in 1878 the Legion of Honor. All the French museums possess examples of his brush, and he has contributed not a little by his art toward strengthening the bonds by which France is united with her famous African colony. His pictures are essentially truthful and realistic, but are imbued with a certain poetic feeling, and characterized by a mellow charm of color and a tender harmoniousness of tone. His selection of subjects is simple, without any effort at superficial sentiment; calculated, in fact, to be representations of actual life, whose interest is entirely dependent on themselves. It is in this that their strong appeal to the public lies; an appeal which has rendered them the most popular pictures of African life and character painted in modern times.

STREET IN AL KANTARA 52

SPINNERS AT LAGHOUAT 56

AUGUST HAGBORG

Born at Gothenburg, Sweden. Pupil of the Academy of Fine Arts, Stockholm, and of Palmaroli, Paris. Medal, Paris, 1879. "Of majestic stature, with a handsome and characteristic head, one recognizes in him at once the strong man and the artist, the indefatigable fighter and worker, whose eyes, flashing with inspiration and spirit, have in them still that tenderness which belongs to the Swedish eye, tinted with the beautiful blue of the sea. Everything is robust and vigorous in the talent which confirms him as one of the masters of the future."—*August Hagborg*, by A. M. DE BELINA.

MEETING THE BOAT 95

WILLIAM H. HOLMES

Born in Harrison County, Ohio, in 1846. He took up water color drawings at an early age, but without a master. In 1872 he joined the United States Geological Survey of the Territories as artist, and, although turning his attention almost immediately to geologic and archæologic studies, he at all times kept up the practice of his favorite art.

VENICE 91

EUGÈNE LOUIS GABRIEL ISABEY

Born at Paris in 1804. He was the son of a well-known miniature painter, Jean Baptiste Isabey, and was the pupil of his father. He began his career as a genre painter, but shortly began to paint marines, and, indeed, during his whole professional life, more than sixty years, he divided his time between these two branches of art. In 1830 he was appointed royal marine painter with the French expedition to Algeria, and although he executed many important commissions for sea pictures, he continued to paint those remarkably facile, vivacious and rich-toned figure pictures for which he is now chiefly known. He was at one time very successful as a water-color painter and also as a lithographer. He received

medals at the Paris Salon in 1824 and 1827, and at the Exposition in 1855; was made Chevalier of the Legion of Honor in 1832 and Officer in 1852. Died in 1886.

A SHIPWRECK 65

JOSEF ISRAËLS

Born at Groningen, North Holland, in 1824. As a boy he wished to be a rabbi, but on leaving school entered his father's small banking business, and in 1844 went to Amsterdam to study under the fashionable portrait-painter, Jan Kruseman. But it was the ghetto of the city, swarming with life, that affected his imagination. The following year he proceeded to Paris and worked under Picot and Delaroche, entering the latter's studio shortly after Millet had left it. Like Millet, he had no inclination for "grand painting," and, though he tried to practise it upon his return home, it was in the little village of Zandfood, whither he went for his health, that he discovered his true bent. Again, like Millet, he found his inspiration in the lives of the poor; but, unlike the French master, he invests his subjects with intimate peace and lyrical melancholy, veiling his figures in an exquisite subtlety of subdued atmosphere. Amongst the moderns he is "one of the most powerful painters and at the same time a profound and tender poet."

JAN IN THE BABY-CHAIR 41

GRANDFATHER'S CONSOLATION 70

CHARLES ÉMILE JACQUE

Last survivor of the Barbizon-Fontainebleau painters, Jacque reached a full meed of dignity and wealth. The varied experiences of his early life, joined to a well-balanced mind and practical character, had enabled him to escape the early harassments which had beset his friends.

Born in 1813, he was by turns a soldier and a map engraver; later practising engraving upon wood, and etching. In these mediums his first exhibits were made at the Salon, and they received

awards in 1851, 1861 and 1863. His influence had much to do with the revival of interest in the art of etching, and examples of his plates are held in high esteem by collectors. Meanwhile, from 1845 he had been training himself to paint, although it was not until 1861 that his pictures received official recognition. His sympathies were with rustic life, and particularly with animals. The pig attracted him as a subject; he not only painted the barn-door fowls, but bred them and wrote a book about them. Yet it is for his representation of sheep that he is most highly esteemed. His experience with the burin and needle had made him a free and precise draughtsman, while his profound study of animals gave him complete mastery over construction and details, as well as the power to represent their character. His fondness for them saves him from any possibility of triviality; he selects the essentials and fuses them into a dignified unity. His pictures have much of the poetry which characterized the Barbizon school, and found ready patrons during his life. He died, 1894.

HOMEWARD BOUND—MOONLIGHT 68

HENRY WRIGHT KERR

A native of Edinburgh. An Associate of the Royal Scottish Academy. His specialty is in characteristic heads, Scottish and Irish, though he also paints landscapes.

A CONNEMARA BAILIFF 2

JACOB SIMON HENDRIK KEVER

Born at Amsterdam, 1857. Pupil of the Amsterdam Academy. While yet a boy his passion for drawing and sketching pointed out his future career. Kever has a great reputation as a painter of Dutch peasant home life, and none has better or more sympathetically painted children. He expresses in his paintings very sweet sentiment with a strong, free brush. His subjects are very simple, but seriously painted. His handling of light, whether in interiors or out-of-doors, is particularly happy, and the tone and color are excellent. His works are steadily rising in the estimation of con-

noisseurs. He received the gold medal of Amsterdam in 1892, and was awarded medals at Munich, Chicago, and other places.

DIVIDING THE PROFITS 10

THE NOONDAY REPAST 31

AMUSING THE BABY 62

GOTTHARD KUEHL

A painter of the Munich school, with a predilection for mediæval subjects and costume genre.

AN ORPHAN SCHOOL 64

DANIEL RIDGWAY KNIGHT

A native of Philadelphia and a student of the Pennsylvania Academy, Knight went to Paris in 1872, and since that date has continued to reside in France. He entered the *Beaux-Arts* and studied under Gleyre, later on being received into the studio of Meissonier, the only American who ever enjoyed that distinction. He did not, however, become an imitator of the great Frenchman. Indeed, from the time he made his acquaintance, he ceased to paint the little costume pieces with which he had been identified previously, and devoted himself to studies of peasant life on a larger scale and set in natural surroundings. He early abandoned the artificially lighted studio, and had one constructed of glass in the garden of his picturesque villa at Poissy. Many honors have been conferred upon him both in this country and abroad, including the Cross of the Legion of Honor, and the Cross of the Order of St. Michael at Munich, and a bronze medal at the Universal Exposition of 1900.

GOSSIP BY THE RIVERSIDE 92

KONSTANTIN MAKOVSKY

Born in Moscow, 1839. Historical, genre and portrait painter; pupil of the Moscow Academy and the St. Petersburg

Academy, where his "Assassination of Czar Féder Borissovich" was awarded the second prize. He painted portraits almost exclusively for several years, but in 1869 he exhibited the "Carnival in St. Petersburg," now belonging to the Czar. Makovsky is a member of, and Professor in the St. Petersburg Academy.

HEAD OF A WOMAN 89

JACOB MARIS

The eldest of the three brothers, whose father and teacher was an able artist of the last century, was born at The Hague, 1837. Pupil of Stroebel, van Hove, de Keyser and Hébert. Jacob Maris was greatly impressed, while in Paris studying with Hébert, with the works of Daubigny, Millet, Rousseau, Dupré and Corot. Returning to Holland, his serious nature was drawn towards the Dutch landscape, its windmills, towns, canals; also to the seashore with its picturesque fishing-boats. He was regarded by all his brother artists as the greatest living landscape painter in Holland. His pictures have steadily grown in the estimation of connoisseurs. He died in 1899.

AT DORDRECHT 11

SUBURBS OF THE HAGUE 19

THE OLD CANAL AT DORDRECHT 71

WILLEM MARIS

Born at The Hague, 1843. Brother and pupil of Jacob Maris, but taught more by nature. There is no artist who can depict so well the delicious atmosphere that envelopes Holland on a summer day. His favorite subject is a pasture with the sunlight resting on the backs of cows standing dreamily near ponds, or ditches or in milking corners. He is seldom satisfied with his own work. His art is wonderful, and the brush with which he has charmed so many lovers of nature is handled with ease and as by magic. Let one who wishes to understand the work of Willem Maris take a walk from one of the villages of Holland to some neighboring farm, sit

down on the roadside between the pastures, enjoy the country in all its beauty, inhale the balmy perfume of the land, and then he will feel the sentiment that Willem Maris so well interprets.

MILKING 12
A COOL SPOT 20
COWS IN THE MARSH 21
MILKING TIME 75

ANTON MAUVE

"It was truly said when Anton Mauve died that Holland had sustained a national loss. Though comparatively a young man, he had made a powerful impression on the art of his country, and did more than any of his contemporaries to infuse into the minds of his fellow-artists higher aims and to lead them toward that close sympathy with nature which was his own inspiration. He loved the Dutch farms, dykes and heaths, and he painted them lovingly and tenderly in a direct, simple way. To him his country was not always dull, gray and damp, as other artists would have us believe. He saw and felt, and shows us, its light and sunshine, too. Through his pictures we may know Holland as it is, with its peaceful peasant life in both field and cottage—not that life of hard and hopeless toil that Millet so often painted, but the life of peaceful and contented labor which, happily, is, after all, the peasant's more frequent lot.

"Mauve was born at Zaandam, September 18, 1838, and died at the house of his brother, in Arnheim, February 5, 1888.

"Though he was for a short time in the school of P. F. Van Os, he was mainly a self-taught artist."—W. Macbeth.

COW IN STABLE 3
WINTER IN HOLLAND 18
BOY AND COW 22
IN THE SHEEP STABLE, LAREN 30
HUNTER AND DOG—EARLY MORNING 59
SHEEP COMING OUT OF THE FOREST 66

HANS MEMLINC

Memlinc was born about 1430-35 at Mumling, near Aschaffenburg, in the principality of Mentz, or at Memlinc, near Alckmaar, in North Holland. He probably settled in Bruges in or before 1467. In May, 1480, he was in possession of two houses in the street leading from the Flemish bridge to the ramparts, now called St. George's Street. In the town accounts of 1480 he appears among the two hundred and forty-seven burgesses who advanced money (a forced loan) to the municipality towards the expenses of the war between Maximilian and the King of France. Memlinc was married; his wife's Christian name was Anne, and she bore him three sons: John, Nicholas and Cornelius. Anne died in 1487, and Hans on August 11, 1494. Memlinc most likely served his apprenticeship under some master-painter at Mentz or Cologne. He must have worked in the latter city as a journeyman, and probably for several years prior to coming into the Netherlands. Guicciardini says that Memlinc was the pupil of Roger de la Pasture (Van Der Weyden) of Tournay, who settled in Brussels in 1435, and judging by the many points of similarity in their works, this may possibly be true. These points of resemblance are, however, almost entirely confined to pictures representing the Adoration of the Magi and the Presentation in the Temple, and it is noteworthy that a triptych by Roger with these subjects and the Annunciation, now in the Gallery at Munich, formerly adorned an altar in the church of St. Columba at Cologne, where Memlinc probably saw and studied it. There is no contemporary document proving that he worked with Roger, nor any other evidence, for the mention in the inventory of pictures belonging to Margaret of Austria, of a triptych, the centre of which was by Roger, and the wings by Master Hans, is no proof that he worked with him even for a time. Many triptychs have shutters painted by masters in no way connected with the author of the centre. It is quite as probable that he worked with Simon Marmion at Valenciennes. Memlinc is known to have had two apprentices—John Verhanneman in 1480, and Passchier Van der Meersch—but neither of them became masters. For harmony of color and purity of expression Memlinc surpasses all the masters who settled in Bruges.

VIRGIN AND CHILD AND DONORS—A TRIPTYCH 74

JEAN BAPTISTE MILLET

A brother of Jean François Millet. Pupil of Troyon and Rousseau, whose pictures he frequently copied.

GORGES D'APREMONT—EVENING 72

JEAN FRANÇOIS MILLET

Born at Gruchy, in the Commune of Gréville, France, in 1814. He worked on his father's farm until he was twenty years of age, and as he was constantly drawing in his leisure moments, it was decided that he should study art. He consequently went to Cherbourg and became a pupil of Mouchel and Langlois. He had been in Cherbourg but two months when his father died, and he was obliged to return to the plough. However, he kept on with his drawing, and three years later the municipality of Cherbourg voted him a subsidy to pursue his studies at Paris. He accordingly entered the *Ecole des Beaux Arts* there in the studio of Delaroche. But he had no sympathy with academic art, and soon left the school and began to paint small pictures. In 1848 he sold his first picture, "The Winnower," and went to Barbizon. His pictures, at first unrecognized, gradually gained public attention and esteem, and at the Exposition of 1867 his reputation was finally assured. He finished only about eighty oil paintings in all. He received medals at the Salon in 1853 and 1864, the Grand Medal at the Exposition in 1867, and was made Chevalier of the Legion of Honor in 1868. He died on January 20, 1875, and was buried near Rousseau in the churchyard of Chailly.

THE CLOSE OF DAY 38

MISS WALLY MOES

A pupil of the Amsterdam Academy, has received many commendations at European exhibitions for her character genre studies, so good in drawing and agreeable in color.

YOUNG DEVOTEES 32

THOMAS MORAN, N.A.

Commencing in his youth as a wood engraver's apprentice, in Philadelphia, Thomas Moran taught himself to paint in water colors and afterwards in oils. He had some inspiration and encouragement in his work from his elder brother, Edward, who, under instruction from James Hamilton and Paul Weber, had acquired sufficient proficiency to set himself up as a landscape and marine painter. In 1862 Thomas Moran visited England, of which country he was a native, having been born in Lancashire and brought to the United States when a boy of seven years of age. He devoted this visit to the study of the old masters in the English galleries, and brought back a vivid impression of Turner's works, which was reflected in his paintings of this period. In 1866 he made another European tour, this time travelling extensively in France and Italy, and in 1871 made those explorations of the great West, with Professor Hayden's expedition, which resulted in his "Grand Cañon of the Yellowstone," now in the Capitol at Washington, and other powerful works, including the celebrated "Mountain of the Holy Cross." He became a National Academician in 1884, and among other societies is a member of the Pennsylvania Academy of Fine Arts and of the Artists' Fund Society of Philadelphia; of the American Water Color Society, the New York Etching Club, and the Society of American Etchers.

VIEW OF WINDSOR CASTLE . 96

ALPHONSE MARIE DE NEUVILLE

Born at Saint Omer, France, in 1836. His parents, who were rich and influential, intended him for an official career, but from the first his tastes inclined to the army, and finally he was sent to the military school at Lorient. During his brief stay there and also in the law school in Paris, where he attended to please his parents, he spent most of his time sketching, and finally determined to become a painter, notwithstanding the remonstrances of his family and friends. He studied with Delacroix and Picot, more as a friend than as a student, but his first pictures were not successful. The Franco-Prussian War gave him, however, the neces-

sary stimulus and opportunity, and his pictures of that epoch are among the most remarkable war pictures ever painted. It is said that upon his bed of death he thought himself once more on fields of battle, and imagined, in his last hours, the reality of the pictures in which he had made his country's heroism immortal. Before his fading sight floated the smoke of Magenta; in his dull ears roared the cannon of Buzenville; he heard, in the echoing chambers of his memory, the crackling fusillade of Le Bourget, and the shouts of victory in the guttural German tongue. He received medals at Paris in 1859 and 1861; was made Chevalier of the Legion of Honor in 1873 and Officer in 1881. Died in 1885.

THE FLAG OF TRUCE 42

ALBERT NEUHUYS

Born in Utrecht, 1844. Pupil of the Antwerp Academy and of G. Craeyvanger. All his life he has been a student in the school of nature. His subjects treat of the familiar life of the Dutch people. His works show a thorough understanding of the life of the humbler country people and personal sympathy with them. They also show great technical skill and are steadily increasing in estimation. He has received many honors.

IN A DUTCH HOUSE 27

ALONE IN THE WORLD 40

THE FRUGAL MEAL 69

MISS A. NUGENHOLTZ

Contemporary

THE CART 7

TONY OFFERMANS

Born at The Hague. Pupil of the Academy. A conscientious and able painter of peasant life. The village mechanic has been painted by him as by no one else. He enjoys the greatest popularity amongst his brother artists, who always crowd his studio

to be cheered by his pleasant and humorous character. He does not, however, forget his work, and often disappears without notice to some remote hamlet, to reappear, after months of continuous work, with a wealth of studies.

IN A DUTCH FARMHOUSE 8

M. KAMERLINGH-ONNES

Contemporary

FLOWERS 24

DAVID OYENS

Contemporary

INTERIOR OF A STUDIO 1

FRANCISCO PERALTA

After studying under Federico Madrazo in Madrid, Peralta visited Paris and then settled in Rome. He was establishing a good reputation, when, through the defalcation of his banker, he lost his fortune. Broken in health, he returned to Seville, his native city, and died there in 1896.

A GLASS OF WINE 86

GEORGE POGGENBECK

Born at Amsterdam, 1855. A true artist, with Mauve's tender feeling for the harmony and sentiment that are in nature, though different from Mauve in subject and manner. There is a beautiful simplicity and a refined poetic feeling in his landscapes. He is very conscientious and produces fewer works than most of his brother artists. His painting is very pure and his technique subtle and charming. He is one of the best water-color painters in a country notable for this art.

NIGHT 4

CALVES IN A CLOSE 9

SIR JOSHUA REYNOLDS, P.R.A.

A native of Plympton in Devonshire, where he was born in 1723, Reynolds went to London at the age of seventeen and became apprenticed to Hudson. Two years later he established himself as a portrait-painter in Devonport, and in 1744 moved his studio to London. In 1749 Commodore (afterward Admiral) Keppel invited the young painter to accompany him to the Mediterranean, and he was thus enabled to spend four years in Italy, during which he studied the old masters to such purpose that his own work reproduced their qualities. Subsequently he added to his research of Italian art that of the Dutch, and in his discourses delivered before the Academy proved himself a master of penetrating criticism. He founded "The Club," and in 1768 was elected first President of the Royal Academy. Angelica Kauffmann having declined his hand, he remained a bachelor, and in his splendid house in Leicester Square lived luxuriously, on terms of familiarity with the greatest men of his day. He died in 1792, and received a public funeral in St. Paul's Cathedral.

HOPE 85

MISS MARGARETHE VOGEL ROSENBOOM

Born at The Hague; died there 1897. A master in the art of painting flowers. Her broad, free and sympathetic touch and exquisite sense of color have given to her floral compositions an artistic quality far beyond the mere copying of the objects set before her. She has received honors in different countries. Her loss will be deeply felt in the world of art.

ROSES 15

THEODORE ROUSSEAU

Born in Paris in 1812. He was the son of a tailor, and, having a taste for mathematics, he was intending to enter the polytechnic school, but, fortunately for art, he entered the *Ecole des Beaux Arts* instead, and became the pupil of Lethière. Like many others, he could not accept the traditions of the Academy, and,

leaving the school, went direct to nature. He first went to Fontainebleau in 1833, and in the following year painted the first picture, which attracted much attention, the "Côtes de Grandville." During twelve or fifteen years following this success he was unrecognized by the artistic institution. These had been years of penury, in which, however, his powers had ripened fully, and he had become recognized as the "Eagle" of the little group at Barbizon. But he still had to contend with the prejudice of officialdom and of the public, and it was only at the *Exposition Universelle* of 1855 that the world began to realize that he was indeed a master. By this time the evening of life was upon him, and it was clouded by the domestic sorrow of his wife's insanity. In tending her he spent his strength, and when, at the Exposition of 1867, the officership in the Legion was withheld—an honor that was his due, since he had served as president of the jury—his spirit was broken, and he died the same year. He lies buried in the churchyard at Chailly, on the edge of the Forest, and upon the "Barbizon Stone" a panel in bronze, executed by Chapu, bears the sculptured portraits of himself and Millet.

EVENING 54

VICTOR LÉON FERDINAND ROYBET

When, at the Salon of 1866, the "Jester of Henry III" won for its painter his first medal, France hailed in Roybet a new prophet in current art. His cavaliers and ladies, his groups and cavalcades, were not only picturesque in themselves and realized with remarkable vividness and vitality, but they were presented in picturesque incidents and surroundings. The painter is a native of Uzès, in the Garde, and was born in 1840. He had begun the study of art at the *Ecole des Beaux Arts* at Lyons, and settled in Paris long before his début at the Salon. An immediate favor followed the warm critical reception of his first works, and he entered upon a career of success which years have only added to, and which has made his name familiar throughout the civilized world.

THE PAGE 48

FRANÇOIS PIETER TER MEULEN

Born at Bodegraven, Meulen became a pupil of Van de Sande-Bakhuyzen the elder. He works at The Hague, devoting himself to landscape, often with flocks and figures introduced. They are painted "loosely," with charming suggestion of atmosphere and light, and at times have a fresh and tender tone more than a little reminiscent of Mauve. His "Guardian of the Flock" was one of the most agreeable pictures in the Dutch gallery at the recent Universal Exposition.

THE SAND CART . . . 13

COWS IN THE FOREST . . . 34

W. B. THOLEN

Born in Holland, 1860. One of the rising young artists of Holland. He is working for art's sake. All subjects are handled by him with tenderness and feeling. The Museum of The Hague possesses a very fine canvas by him, as also does the Pinakothek of Munich. He has already received honors at various exhibitions.

AT THE BUTCHER SHOP 29

CONSTANT TROYON

Born at Sèvres in 1810. He worked for a while painting porcelain in the manufactory at Sèvres, at the same time with Diaz and Dupré, and, like them, soon determined to devote himself to landscape art. He studied under Riocreux at Paris, and first exhibited at the Salon in 1833. Up to the time of his visit to Holland, in 1847, he painted landscapes exclusively, and became well known in this branch of art. His studies in the Netherlands apparently changed his purpose thoroughly, and from that time on he made his landscapes subordinate to his cattle. His "Oxen Going to Work," now in the Louvre, was painted in 1855, and represents him in the apogee of his career. He was a legitimate successor of Brascassat, but his art has no rival in its grandeur of simplicity, virility and serenity. "While Troyon excelled in paint-

ing a variety of animals, as dogs, sheep, and even barnyard fowls, still it was as a painter of cattle that he reached his greatest height. Nor was it merely their outward forms that he portrayed. He had a realizing sense of their character, their habits, their life, as the willing servants of man. To us, those heavy-yoked oxen, with bent necks and measured tread, dragging the plough along the furrows, are living, breathing creatures; and those great awkward cows lazily resting their heavy bodies on the ground, and contentedly chewing their cud, are absolutely so alive and real that an expert could tell at a glance how much they weigh; and the spectator almost fears that a near approach might bring them slowly to their feet, and they would walk out of the canvas. In a word, 'His cattle have the heavy step, the philosophical indolence, the calm resignation, the vagueness of look, which are the characteristics of their race.'" He received medals at the Salon in 1838, 1840, 1846, 1848 and 1855, and was made Chevalier of the Legion of Honor in 1849. Troyon died in Paris, 1865.

CATTLE AT REST 51

SOUVENIR DE LA FERME DE ST. AUBIN 55

UNKNOWN (Byzantine School)

TRIUMPH OF CHRIST 90

H. VALKENBURG

Born in Amsterdam, 1826; died there 1896. He was an excellent painter, but not poetic in his work. His interiors show correctness of drawing and skilful treatment, with greater vividness of color than Israëls and others of the Dutch painters are accustomed to use. His pictures are truthful and realistic in character.

THE SPINNER 33

SIR ANTHONY VAN DYCK

Born of a good family at Antwerp, 1599, the seventh child of twelve. His father was a silk merchant, his mother skilful as a

flower painter and embroiderer. When ten years old he was apprenticed to Hendrik van Balen, and in 1615 entered the Academy of Rubens, remaining five years as pupil and assistant. The master procured him an introduction to James I, whose portrait he painted at Windsor, and assisted him to visit Italy. Here he painted the portrait of Cardinal Bentivoglio, now in the Pitti Gallery. After five years' stay he returned to Antwerp, and again Rubens helped him to favor. He paid an unsuccessful visit to England in 1627, and for three years lived in Antwerp and Brussels, painting religious pictures and portraits and etching the portraits of painters. In 1632 he accepted the invitation of Charles I, painted portraits of the king, queen and royal family now at Windsor, was knighted and appointed Court painter. He lived in sumptuous style at Eltham, and in the winter at Blackfriars. Here he died in 1641, and was buried in the old Cathedral of St. Paul, near the tomb of John of Gaunt.

THE VIRGIN, INFANT CHRIST AND ANGELS 84

J. VAN ESSEN

Born in Amsterdam, 1857. Pupil of the Amsterdam Academy. In early boyhood Van Essen's thoughts turned towards his future vocation and his great talent soon manifested itself. The ease with which he overcame the first difficulties of painting showed his natural aptitude for his profession. His landscapes faithfully depict the scenes of Holland, and often with much sentiment. He is also an animal painter, his well-drawn and expressive lions and tigers having given him a reputation in a field heretofore occupied by few artists.

LION COUCHANT 17

MRS. S. MESDAG-VAN HOUTEN

Daughter and pupil of the eminent painter H. W. Mesdag.

A PEASANT'S HUT 39

J. H. WEISSENBRUCH

Weissenbruch lives at The Hague, where he was born in 1822. He was a pupil of B. J. Van Hove, and has been a notable figure among the Dutch landscapists, especially in his water colors.

AT TWILIGHT 5

ON THE CANAL 43

RICHARD WILSON, R.A.

Son of the parson of Pinegas, Montgomeryshire, where he was born in 1714, Wilson's taste for drawing attracted the attention of Sir George Wynne, who introduced him to a portrait-painter in London named Wright. In the same branch of art he contrived to make a living until 1749, when he visited Italy; and by the advice of Zuccarelli devoted himself to landscape. After six years' stay in Italy he returned home to find Zuccarelli worshipped and himself neglected. In 1760, however, his "Niobe" made a great impression, and at the foundation of the Academy in 1768 he was one of the thirty-six original members. His struggle with poverty was slightly alleviated by his appointment as Librarian of the Academy, but it was not till he received a legacy in 1780 that he was able to return to a pleasant home in Llanberris, where he died two years later. It has been reserved for posterity to hail him as one of the great masters of landscape.

TIVOLI 83

ALEXANDER H. WYANT, N.A.

The Adirondacks was the school in which Alexander Wyant found his art. He was a tolerable painter when he started from his home in Ohio for study in Düsseldorf, and there, also, must have added something to his craftsmanship. But it was face to face with nature, as far removed as possible from conventions of the artistic workshop, or of any other kind, that he learned the secret of expression. Nature had much to say to him and he to her, and little by little he found the means to record their com-

munings. So far as the world is concerned, the life of a true landscape artist, like that of a happy nation, has little history. It is recorded in his works.

He was a National Academician, a member of the Society of American Artists, one of the founders of the American Water Color Society, and a contributor to all the exhibitions. So were other painters, much less memorable. These facts are merely milestones in his life. For the life itself—what it meant to him and the use he made of it—one must search his works. In these one finds the qualities of poetry; not of the dramatic, kindling style, but tender, alluring and infinitely delicate in expression. And withal, there is strength, only it is held in firm reserve. He was fond of gray and sombre effects, but could be sunny and buoyant when the mood was on him—in a manner most spontaneous and sympathetic. Born, 1836; died, 1892.

AT SUNSET 78

ROBERT WYLIE

Born in the Isle of Man, 1839. Died in Brittany, 1877. Brought to America when a child. Pupil of the Pennsylvania Academy, Philadelphia, the directors of which sent him in 1863 to study in France. Medal at Paris, 1872.

To Robert Wylie is due the discovery and development of Brittany as a mine of artistic material. He it was who first settled to study and paint at Pont Aven, where, now that he is dead, has sprung up one of the most extensive permanent art colonies in Europe. Brittany affords material for the painter of figures of cattle, of landscape, and of the sea. Its picturesqueness is endless, and its variety of pictorial wealth inexhaustible. The people in particular, preserving, as they do, the manners and costumes of the past, and being but lightly modernized in spirit, furnish the artist with abundant material. It was among them that Wylie found the successes which made him famous.

THE THIEF 88

WATER COLORS

CATALOGUE

SALE AT MENDELSSOHN HALL

FRIDAY EVENING, JANUARY 27, 1905

BEGINNING PROMPTLY AT 8.30 O'CLOCK

D. G. Reid

No. 1

DAVID OYENS

Contemporary

✓ 1 集
160-

INTERIOR OF A STUDIO

A corner of the studio is shown in which stands a table, covered with bric-à-brac. In front of it, nearly in the centre of the composition, a lady reclines in an arm-chair, leaning her head upon her left hand. Her figure is seen in profile, facing to the left. In a recess on the right of the background stand a piano and stool.

Signed at the lower left, DAVID OYENS.

Height, 11 *inches; width,* 9 *inches.*

No. 2

H. W. KERR, A.R.S.A.

Contemporary

A CONNEMARA BAILIFF

The figure is represented half length: an old man in high black hat, resting his scrubby chin on a red necktie; wearing a brown waistcoat, unbuttoned, over a black one. His right thumb is inserted in the armhole, and his left hand grasps a stick.

Signed at the upper right, H. W. KERR, '88.

Height, 13 *inches; width,* 10 *inches.*

No. 3

ANTON MAUVE

1838—1888

COW IN STABLE

The scene is the interior of a cowbyre, with whitish weather-stained plaster walls, and a rude stall on the left. Facing this and standing across the picture is a white cow with a black head and neck, and a spot of black on the left shoulder.

Signed at the lower right, MAUVE.

Height, 9½ *inches; length,* 12½ *inches.*

No. 4

GEORGE POGGENBECK

1855—

NIGHT

From the extreme left of the foreground projects a street lamp, behind which are some trees. Between their trunks and foliage appears a row of white houses which occupies the back of the scene, until, a short distance from the right, it terminates on a corner, where a line of trees runs back. The misty whiteness of the buildings is interrupted by the yellow glow in one of the windows on the ground floor. Conspicuous against the roof, the gable of which mounts in steps, is a large dormer window.

Signed at the lower left, Geo. Poggenbeck, '89.

Height, 10 *inches; length,* 14½ *inches.*

No. 5

J. H. WEISSENBRUCH

1824—1903

AT TWILIGHT

A house, with two tall, almost leafless trees close up on each side of it, stands dark against the sky, reflected in a stream which runs diagonally across the foreground. On the left of it is a green meadow. The scene is pervaded with the effect of waning light.

Signed at the lower left, J. H. Weissenbruch.

Height, 13½ *inches; width,* 9½ *incnes.*

No. 6

B. J. BLOMMERS

1845—

HAILING THE BOATS

Two women stand side by side on the sand, looking out to sea, where a fishing smack approaches over the whitening water. Both wear white caps; the one on the left, whose dress is a dull slaty color, waves an arm; her companion holds her blue apron about a baby in her arms, and at her side on the sand lies a child in a straw hat.

Signed at the lower left, BLOMMERS.

Height, 14½ *inches; width,* 11½ *inches.*

No. 7

MISS A. NUGENHOLTZ

Contemporary

THE CART

The back view of a two-wheeled cart, driven by a man, is seen upon the sandy road, which stretches back from the foreground. On the left of it is a row of four slim trees, and on the opposite side another of three, whose foliage encloses an open space of white light, visible at the end of the road, while overhead the sky is gray and stormy. Beyond the trees on each side stretch flat polders.

Signed at the lower right, A. NUGENHOLTZ.

Height, 11 *inches; length,* 18 *inches.*

No. 8

TONY OFFERMANS

1854—

IN A DUTCH FARMHOUSE

The fireplace is on the right, and under the hood of it stands a woman in dark skirt and white tippet and cap, tending the pot. To her left, a bluish cupboard, with two dishes on it, stands against the whitish drab wall. Overhead is a raftered ceiling. On the left is a timber construction of post and brackets, through which streams of light reflect upon a brass pot that stands on the floor.

Signed at the lower right, T. Offermans.

Height, 13 *inches; length,* 18 *inches.*

No. 9

GEORGE POGGENBECK

1855—

CALVES IN A CLOSE

In a green spot, enclosed with a stout timber fence and trees, lie three calves. The black and white one in front of the group faces to the left; the others, respectively, brown and white and black and white, are turned in the opposite direction. A fourth calf, black and white in color, lies, facing us, under the shade of a beech tree on the right.

Signed at the lower right, Geo. Poggenbeck.

Height, 12½ *inches; length,* 18½ *inches.*

No. 10

J. S. H. KEVER

1854—

DIVIDING THE PROFITS

A little boy in blue shirt sleeves is sitting in a chair, his feet in sabots dangling above the floor. In front of him, to the left, stands a smaller child, dressed in a dull blue skirt, drab waist-body, and long-sleeved white chemise. Her hands are joined to his, and both heads bend down in absorbed interest. Upon the left is the glow of the fireplace.

Signed at the lower right, KEVER.

Height, 18 *inches; width,* 13½ *inches.*

No. 11

JACOB MARIS

1837—1899

AT DORDRECHT

The sky's paling light is reflected in the water of the harbor, the scene otherwise being shrouded in gloom. Barges, one of them with a sail flapping loose, are moored on the right against a high bank, which is covered with trees. Above their tops, near the centre of the composition, is visible the sloping roof of a church tower. To the left an arched bridge makes a dark band between sky and water.

Signed at the lower right, J. MARIS.

Height, 13½ *inches; length,* 19 *inches.*

No. 12

WILLEM MARIS

1844—

MILKING

Beside a post and rails on the right of the bright green pasture a boy sits milking a red and white cow, which faces the spectator. In the distance on the left appear other cows, and on the horizon indications of roofs, under a delicate pearly sky.

Signed at the lower left, Willem Maris.

Height, 13½ *inches; length,* 19 *inches.*

No. 13

F. P. TER MEULEN

1843—

THE SAND CART

The last light hovers pale along the horizon, and the scene is wrapt in gathering darkness, except where a faint reflection shows on a pool of water in the sandy foreground. A two-wheeled cart drawn by a brown and white ox is moving across toward the right. As the driver walks beside it, his head and shoulders appear above the animal.

Signed at the lower left, Ter Meulen.

Height, 11 *inches; length,* 20½ *inches.*

No. 14

MRS. M. P. BILDERS-VAN BOSSE

1837—1900

IN A BEECH FOREST

Near the centre of the composition, conspicuous in front of the other trees, stands a big gray trunk, whose smooth finger-like roots grip the mossy ground. The latter rises gently toward the back, where feathery trees show against a fresh gray-blue and white sky. The top of the picture is filled with tawny yellow foliage.

Signed at the lower right, M. Bilders-Van Bosse.

Height, 12½ *inches; length,* 21 *inches.*

No. 15

MISS MARGARETHE V. ROSENBOOM

Contemporary

ROSES

On the left corner of a table lies a spray of roses. There are three very full-blown white blossoms tinged with pink, and, projecting on the left, a bud.

Signed at the lower right, Margt. Vogel Rosenboom.

Height, 13½ *inches; length,* 20½ *inches.*

No. 16

THÉOPHILE DE BOCK

1851—

A LANDSCAPE

Against a gray sky, full of clouds, lies a dull olive-green hill, divided up into fields. On the right rises a slender tree. From the base of the hill water stretches to the front of the picture; a bright green spur of pasture jutting into it from the right, and another of lighter hue projecting from the left nearer the foreground. The banks and the water itself are sprinkled with rushes.

Signed at the lower left, TH. DE BOCK.

Height, 14 *inches; length,* 21 *inches.*

No. 17

JAN VAN ESSEN

1854—

LION COUCHANT

The lion is lying with his head to the right, the cheek flat to the ground; the legs and tail extended on the left. His left hind paw protrudes between the other hind leg and the right front one. His eyes gaze sleepily at the spectator.

Signed at the lower left, JAN VAN ESSEN, S. 1894.

Height, 13½ *inches; length,* 22 *inches.*

No. 18

ANTON MAUVE

1838—1888

WINTER IN HOLLAND

The level country is covered with snow, out of which stand up a few blades of grass, in the distance on the right a single slender tree, and on the left of the foreground a scrubby hedge. Opposite to it on the right are indications of a ditch. The fence rail between these two is being lifted by the shepherd, around whom the sheep are massed. The sky is dark gray on the horizon, but slightly tinged with rose in the upper space, where a few birds are flying home.

Signed at the lower right, A. MAUVE.

Height, 15 *inches; length,* 22 *inches.*

No. 19

JACOB MARIS

1837—1899

SUBURBS OF THE HAGUE

From the centre of the foreground a stream winds back irregularly between mossy banks. Stretching almost across the front of it is a punt; a man in blue sitting in the stern of it by the left bank. The meadow from this point extends back to a clump of trees. In the centre of the horizon roofs are visible. Over the horizon is a tall white sky, with a patch of blue half-way up on the left, and gray toward the right.

Signed at lower left, J. MARIS.

Height, 16 *inches; width,* 13 *inches.*

No. 20

WILLEM MARIS

1844—

A COOL SPOT

There is a peep of sky in the upper right-hand corner; otherwise a profusion of greenery forms the background of the green bank, which slopes down to the limpid green pool that occupies the foreground. On the edge of the water, while her little ones are coming down the bank or already swimming, a white duck is preening her feathers. On the bank itself rests a black duck with a white one behind it.

Signed at the lower left, WILLEM MARIS.

Height, 17 *inches; width,* 12½ *inches.*

No. 21

WILLEM MARIS

1844—

COWS IN THE MARSH

In the foreground appears a little pool, with rushes on its edge and some tall reeds on the right bending over in the wind. It reflects the shadow of a brown and white cow that stands on the side opposite to the spectator, facing to the right. A little farther back in the moist, green pasture is another, whose dark brown body is turned nearly square to the front. Others appear in the distance.

Signed at the lower right, WILLEM MARIS.

Height, 15 *inches; length,* 20½ *inches.*

No. 22

ANTON MAUVE

1838—1888

BOY AND COW

In front of a hedge which crosses the picture, against a gray and white lowering sky, stands a boy, holding by a rope that passes from its horn a cow; both facing to the right. The beast is white, with a black mark on her neck and black patches on her flank. The boy, dressed in a blue shirt, drab suit, and sabots, holds a stick, which projects behind him.

Signed at the lower right, A. Mauve.

Height, 16½ *inches; length,* 23 *inches.*

No. 23

JOHANNES BOSBOOM

1817—1891

IN A DUTCH BARN

A row of timber stalls extends along the left of the barn. At the end of it is a large fireplace, with some Delft plates resting against the wall on the mantelshelf. A woman stands in front of the fire, the light from a window in the right wall falling upon her back. Against this wall leans a spade and broom. Two cats are sitting on the floor to the left.

Signed at the lower right, J. Bosboom.

Height, 14 *inches; length,* 27 *inches.*

No. 24

M. KAMERLINGH-ONNES

1860—

FLOWERS

In a glass globular vase is a profusion of roses, of white and delicate pink color. Behind them appears a screen with dark panels enclosed in gold mounts.

Signed at the lower right, M. KAMERLINGH-ONNES, 1890.

Height, 21 inches; width, 16 inches.

No. 25

LUDWIG DETTMAN

1865—

THE POTATO HARVEST

In the foreground of the field, toward the left, a woman kneels beside a basket, picking up potatoes. Her figure is seen in profile, facing to the right. Behind her, with his body turned in the opposite direction, a man is digging, and beyond him stoops another woman. Near her are little coils of smoke from the burning vines. On the right of the picture a road winds up to the sloping horizon, above which hangs a pale moon in the darkened pale-blue sky.

Signed at the lower right, L. DETTMAN, '89.

Height, 16½ inches; length, 22 inches.

No. 26

P. DE JOSSELIN DE JONG

1861—

SCHEVENINGEN FISHER-GIRLS

The heads of the three girls, close together, mount in a diagonal line from the right lower corner. Each wears a white cap; the centre having metal disk ornaments at the sides of the forehead, the others little tufts of ribands. The hands of the girl in the middle are shown, engaged in knitting, over which she bows her head. The shoulders of the outside girls are crossed with the flaps of their white aprons, while the other wears a black and white striped gown.

Signed at the lower left, P. DE JOSSELIN DE JONG.

Height, 16 *inches; length,* 25 *inches.*

No. 27

ALBERT NEUHUŸS

1844—

IN A DUTCH HOUSE

The light streams through a window at the left, on to an old woman who sits by a table near it stitching, and on to a little child that stands by the table, facing the window. On the left of this group and nearer to the front sits an older girl reading a letter. Dressed in a dark blue gown, her figure is seen in profile, facing to the right, and makes a dark spot against the light. Beside the gray wall on the right of the picture stands a reddish brown cupboard.

Signed at the lower right, ALBERT NEUHUŸS.

Height, 22 *inches; width,* 17½ *inches.*

No. 28

JOHANNES BOSBOOM

1817—1891

IN THE CHURCH, MIDWOLDE, HOLLAND

A portion of the church is shown in the foreground, separated by a pointed arch from the transept beyond, in which under a lancet window is a tomb with a recumbent figure upon it. A man and a boy are standing in front of it, facing the window, in which is colored glass, representing among other designs what seems to be a coat of arms. Outside the arch upon the right is a wooden pulpit, surmounted by a sounding-board, and in front of it are rows of dark oak pews. The following inscription appears at the bottom of the picture: "Kerk met Graf Tombe te Midwolde, prov. Groningen."

Signed at the lower right, J. Bosboom.

Height, 22 inches; width, 17 inches.

No. 29

W. B. THOLEN

1860—

AT THE BUTCHER SHOP

The scene represents the dim interior of a butcher shop, with a view through the open door at the end of a pale-lighted street. On the left of the shop a beef and a sheep are hanging from the ceiling. With his back to them the butcher in blue blouse stands at the block, cutting meat. His figure shows dark against the light in the doorway.

Signed at the lower left, W. B. Tholen.

Height, 19 inches; width, 12 inches.

No. 30

ANTON MAUVE

1838—1888

IN THE SHEEP STABLE, LAREN

The interior is of drab-colored boards, with a post on the right that helps to support the ceiling. Along the back wall, above the feeding rack, is a slit, where the woodwork has broken away; and through it the light strikes on the blue blouse of the shepherd. He is stooping to place an armful of food in the rack, and the sheep are crowding to it.

Signed at the lower right, A. MAUVE.

Height, 17½ inches; length, 24½ inches.

No. 31

J. S. H. KEVER

1854—

THE NOONDAY REPAST

In front of the window on the left, which is screened with a white muslin blind, stands a table with two dishes on it. At the side removed from the spectator, so that she is facing him, sits a mother with a baby on her lap, feeding it with a spoon. In the centre of the floor a little boy, in slate-colored trousers and blue shirt, kneels on the tiles, eating his meal from the top of a box.

Signed at the lower left, KEVER.

Height, 23½ inches; width, 17½ inches.

No. 32

MISS WALLY MOES

YOUNG DEVOTEES

Five little girls with rosaries in their hands are kneeling with their faces toward the left. Three of them are bowing their heads; one gazes sideways toward the altar, or whatever may be the object of their devotions, which is not shown in the picture, while the little one in front faces the spectator. Their costumes are slate and gray and black, with touches of red.

Signed at the lower right, WALLY MOES.

Height, 22½ inches; width, 14 inches.

No. 33

H. VALKENBURG

1826—1896

THE SPINNER

The kitchen is dimly lighted from a window at the back, and from another one, high up on the right, beyond a beam-supported opening. Beneath the former window stands the spinning wheel, in front of which sits a woman, feeding the wool on to a winder at her left side.

Signed at the lower right, H. VALKENBURG.

Height, 17½ inches; length, 20½ inches.

No. 34

F. P. TER MEULEN

1843—

COWS IN THE FOREST

In the foreground of a leafy spot are grouped four cows. In front on the left is a dun, almost facing us, and to her right a black one, her body turned three-quarters to the right, but the head full to the front as she grazes. Behind this one are two others. A little back on the left appear the head and shoulders of a girl among the bushes.

Signed at the lower left, TER MEULEN.

Height, 17½ *inches; length,* 28½ *inches.*

No. 35

B. J. BLOMMERS

1845—

GIRL KNITTING

A young girl is sitting on the left end of a window-seat knitting. Over one of the casements a blind is drawn, but the other is open, showing a view of palings with trees beyond. The girl wears a blue apron, and below it peeps out a bare foot. To her right a baby is seated on a chair, its little body shown in profile, with the toes sticking up.

Signed at the lower right, BLOMMERS.

Height, 24½ *inches; width,* 19 *inches.*

No. 36

NICOLAAS BASTERT

1854—

OCTOBER—HOLLAND

A large slate-colored barn fills the right half of the background. In front of it is a flock of sheep, with a shepherd in blue coat and black trousers at their head, his black dog sitting to the right of him. Upon the left of the composition oaks and plane trees reach to the foreground, on the right of which is a pond interspersed with patches of green grass. Overhead is a gray hazy sky.

Signed at the lower right, N. Bastert.

Height, 18 *inches; width,* 27 *inches.*

No. 37

LOUIS APOL

1850—

A WINTER MOON

A driveway, covered with snow, leads back from the foreground to a gate between stone posts. The road is bordered on the left with low bushes, encrusted with snow, while on the opposite side the branches of trees are bowed down beneath their white burden. A pale moon hangs high up in the dark, slaty-colored sky, its light gleaming on the tops of the stone posts and diffusing a gentle radiance over the drive and in and out among the masses of snow-laden foliage.

Signed at the lower right, Louis Apol.

Height, 20 *inches; length,* 26 *inches.*

No. 38

JEAN FRANÇOIS MILLET

1814—1875

THE CLOSE OF DAY

Pastel

Standing among the clods he has been hoeing, a laborer in drab clothes has laid down his mattock and is drawing the sleeve of a dull red waistcoat on to his left arm. Farther back on the left of the field, already silvered over with the paling light, stands a plough, the two horses appearing over to the right, on the way homeward to a village indicated on the horizon. The lower sky is slightly tinged with rose, but high up, where the evening star gleams, it is pale blue.

Signed at the lower right, J. F. Millet.

Height, 28½ inches; length, 36½ inches.

From the Sale of the M. E. May *Collection, Paris,* 1890. *Catalogue No.* 80.

(*Exposition Centennale de* 1889)

No. 39

MRS. S. MESDAG-VAN HOUTEN

1834—

A PEASANT'S HUT

Three corn sheaves stand erect on the right of the foreground. Behind them is a white-walled cottage with a pitched roof of thatch, which at the side slopes clear down to the ground. Nestling close to it, on the right, is a haystack. On the left of the cottage a woman in a white cap stands with four hens dotted round her.

Signed at the lower right, S. Mesdag-Van Houten.

Height, 20 inches; length, 28½ inches.

No. 40

ALBERT NEUHUŸS

1844—

ALONE IN THE WORLD

In the middle of a comfortable kitchen an old woman sits peeling apples, her figure being turned a little toward the right. At her left stands a table with a white cup on it, and by the leg of the table a black hen is pecking on the floor. Behind the woman's figure, to the right, a pot hangs over a bright fire.

Signed at the lower right, Albert Neuhuÿs.

Height, 21 inches; length, 27 inches.

No. 41

JOSEF ISRAËLS

1824—

JAN IN THE BABY-CHAIR

The chair occupies the centre of the picture, wheeled up with its back partly turned toward the fireplace on the left. The brown woodwork rises above the baby's head, and the cylindrical front of the chair encloses its legs. The rosy face, encircled with a white cap, bends down to watch a silvery black cat that, seated on the tiled floor, is reaching up with its paws against the front of the chair. The wall at the back is grayish blue below and darker blue above.

Signed at the lower right, Josef Israëls.

Height, 29½ inches; width, 24 inches.

(See letter of Josef Israëls under No. 74)

No. 42

A. M. DE NEUVILLE

1836—1885

THE FLAG OF TRUCE

From under the arched gateway in the ramparts, along the snowy road, approaches a German officer, accompanied by a bugler and a sergeant, carrying a white and black flag. Blindfolded, they are being escorted by a detachment of French troops. As the group passes a shattered house on the right of the street, a woman with a baby in her arms rushes forward, shaking her fist and hurling maledictions. A man checks her advance in his arms, and an old woman at her back seems to be imploring her to restrain herself. Other figures complete the group. On the right of the foreground a man is raising the trap-door of a basement, and an old woman, attracted by the outcry, stands beside him, peering out into the street. On the extreme left of the foreground is a barking dog.

Signed at the lower right, A. DE NEUVILLE, 1884.

Height, 26 inches; length, 36 *inches.*

Exhibited at the Salon of 1885.

No. 43

J. H. WEISSENBRUCH

1824—1903

ON THE CANAL

On the canal which runs back from the front of the picture lie two barges, moored end on to each other beside the bank. The latter is a village street bordered on the left by a row of houses, while on the opposite side of the water appear two other houses. In the foreground of the street, opposite to one of the landing stages, a woman in a white cap is walking away from us. A little farther back two other women are approaching, and a man stands by the gang-plank of the hinder barge. Cold gray clouds are rolling in the white sky.

Signed at the lower left, J. H. WEISSENBRUCH.

Height, 18½ *inches; length,* 26 *inches.*

OIL PAINTINGS

No. 44

FRANÇOIS SAINT BONVIN

1817—1887

THE CLOISTER

The foreground is paved with large squares of alternate black and white marble. In the centre of it is a tripod standard candlestick, and in the left corner a nun, in black habit and white veil, kneels at a prayer-desk in front of a crucifix which hangs upon the wall. Above her is a window, beside a red stone arch that opens into a corridor. Here another nun, similarly habited, is moving toward a brightly lighted court, the walls of which are decorated with rose and gray.

Signed at lower right, F. Bonvin.

Height, 13 *inches; width,* 11 *inches.*

No. 45

EUGÈNE FROMENTIN

1820—1876

ARABS ON THE MARCH

The scene is a level stretch bounded by rocky hills. On the right advances a camel bearing a howdah with curtains of striped red and blue. It is attended by footmen and a rider on a gray horse. In advance of it, occupying the centre of the picture, caracole two horsemen: the nearer to us, with an amber-colored cloak over a red bodice, upon a dapple-gray; his companion, dressed in dark blue, upon a black horse. On the left of the picture, with his back to the spectator, is the leader of the cavalcade, mounted upon a chestnut, with the white veil of his head-dress falling over a black cloak. Emerging from a gully in the middle distance appear other men a-horse and on foot.

Signed at the lower right, Eug. Fromentin, *and dated on the lower left,* '75.

Height, 12½ *inches; length,* 16 *inches.*

No. 46

RICHARD NORRIS BROOKE

1847—

THE HARVEST FIELD

On the left of the foreground, where a dog sits beside a basket and sickle, two sheaves are lying in the stubble. From these a line of shocks extends diagonally across the field, near the end of which is the figure of a man at work. The view is terminated by two smooth hills under a whitish-gray sky.

Signed at the lower right, R. N. Brooke.

Height, 10 *inches; length,* 15 *inches.*

No. 47

J. B. C. COROT

1796—1875

LAKE NEMI

Beyond the foreground of richly dark olive-green grass a figure is descending the farther slope. On its left are two beech trees, on its right a willow and a beech, their trunks and branches showing dark against the warm, creamy sky, upon which the foliage is delicately furred, darkening toward each side.

Signed at the lower right, COROT.

Height, 8½ *inches; length,* 16½ *inches.*

No. 48

FERDINAND ROYBET

1840—

THE PAGE

The figure, placed one-quarter to the front and facing left, is shown nearly as far as the waist, seated in a crimson chair against a dark background. The soft, blonde hair is short and parted down the centre. The flesh tints have a soft gray bloom, the delicacy of which is heightened by the contrast of the double layers of white collar. The sleeve of the doublet is of dove-gray silk, while flashes of rose and amber brighten the front of the garment.

Signed at the upper left, F. Roybet.

Height, 16½ *inches; width,* 12½ *inches.*

No. 49

J. B. C. COROT

1796—1875

VILLE D'AVRAY

The foreground is a meadow of soft gray-green grass, in the centre of which a woman in a red cloak and white cap stands by a child. Some distance back the ground descends, and above the brink of the bank appears in the centre the pollarded top of a willow, from which a few branches spread. To the left of it the chimney and brown roof of a cottage are visible between two tree trunks. On the opposite side of the picture are two other trees and the roof of another cottage. Farther back a line of water crosses the composition, bounded by low hills. The dark olive and amber-gray foliage of the trees is softly blurred upon the white cumulus clouds, that pass above into a warm gray sky.

Signed at the lower right, COROT.

Height, 11½ *inches; length,* 16½ *inches.*

No. 50

J. B. C. COROT

1796—1875

AT NIGHTFALL: A STUDY

On the left of the picture is a light gray tree trunk surrounded by masses of soft, olive-green foliage. The darkened foreground slopes up to an edge, on the other side of which is a descent. On the brink, beside the foot of a dark trunk, stands a leopard, its form silhouetted against the bright, rosy horizon. Above it hang flakes of fainter rosiness in the warm, grayish-blue sky.

Signed at the lower left, COROT.

Height, 15½ *inches; width,* 12½ *inches.*

No. 51

CONSTANT TROYON

1810—1865

CATTLE AT REST

In the foreground of a level pasture rests a group of cattle, surprised in their ruminations by a black sheep-dog. He is looking up at a black cow, whose head, with a tuft of white between the horns, is gazing down at him from over the back of a white cow with a red head and a red spot on its back, that lies facing to the right. Seen above her broad back, on the left, stands a brownish-black bull-calf, with a light patch on its hind leg. Overhead is an expanse of grayish-white sky, broken by a space of pale blue high up on the left.

Signed at the lower left, C. TROYON, *and bears seal,* VENTE TROYON.

Height, 18 *inches; length,* 21½ *inches.*

F-H Gotlieb

No. 52

GUSTAVE GUILLAUMET

1840—1887

✓ # 160.

STREET IN AL KANTARA

The sun strikes down into the narrow street, lighting the creamy-colored architecture on the right and a yellow wall at the end, where a figure in red appears, and palm trees show above the masonry. At a doorway in the shade of the left of the street a figure stands as a black donkey emerges. On the opposite side of the way, a woman in a geranium-colored garment sits playing with a child that lies inside the doorway. Behind her stands a woman with a baby in her arms; and farther back is a group of children.

Signed at the lower right, G. Guillaumet.

Height, 16½ *inches; width,* 13 *inches.*

No. 53

CHARLES FRANÇOIS DAUBIGNY

1817—1878

A SUMMER LANDSCAPE

A man, with a burden on his back, approaches along the dusty road, which stretches from the left of the picture to a spot in the centre of the horizon marked by three slender poplars and a clump of dark willows. Between these and a mass of trees that fill in the left of the horizon appear the church spire and roofs of a village. The ground slopes gently toward the right, where the bend of a river is visible. Gray cumulus clouds roll over the horizon, softly blurred on the right, but toward the left tossing and smoking in volumes of whitish and darker gray.

Signed at the lower right, DAUBIGNY.

Height, 16½ *inches; length,* 28½ *inches.*

No. 54

THÉODORE ROUSSEAU

1812—1867

EVENING

On the left of the foreground is a steep bank, covered with grass and fern and boulders. A man in a white shirt is descending it, to gain a turf-covered path that leads back under the trees to a little opening of light. Through the rich, olive-brown foliage appears a trifle of red in the sky, which above the tree-tops is filled with little creamy and rose clouds.

Signed at the lower left, TH. ROUSSEAU.

Height, 13¾ *inches; width,* 8½ *inches.*

Originally from the Collection of M. LOUIS MANTE, *Marseilles.*

No. 55

CONSTANT TROYON

1810—1865

SOUVENIR DE LA FERME DE ST. AUBIN

Standing in a pasture that stretches back to a distant line of trees are a cow and a donkey. The former is seen in profile, fronting to the left; turning, however, to the spectator its head, which is evenly marked with red patches, divided by a narrow line of white from the crest to the nose. The rest of the body is white, and upon it the main light of the picture is concentrated. In front, turned three-quarters to the right, stands the donkey, black except for a spot of white above the nose and another on the chest.

Signed at the lower right, C. Troyon, *and bears seal,* Vente Troyon.

Height, 21½ inches; length, 26 inches.

No. 56

GUSTAVE GUILLAUMET

1840—1887

SPINNERS AT LAGHOUAT

The scene is the interior of a house in the Sahara. On the left sits a woman in a rose-colored gown with a black cloak over her shoulders, carding wool. At her side hangs from a hook in the ceiling the skin containing water. On the right of the picture, beside a sleeping berth, rudely constructed of undressed timber, on which is a baby, stands another woman in white costume. With her left hand she holds a distaff above her head, while her right hand twists the thread to which the spindle is attached.

Signed at the lower right, G. Guillaumet.

Height, 15½ *inches; length,* 20 *inches.*

3600 · K.G. Reid ·

No. 57

JOHN CONSTABLE, R.A.

1776—1837

A HEATH

Two donkeys stand in a hollow of the sandhill which occupies the right of the foreground. A little farther back in the centre appears a pool beside which stand a man and two donkeys, and sloping up from the left side of the water is a smaller mound of sand, on which rests a man in a red shirt. Beyond this mound is an elevation covered with yellowish-brown trees, and the latter are continued across the horizon, dipping down in the centre and rising to a windmill on the right. Just above the lowest point hovers the funnel of a storm cloud, which spreads away through the right of the sky in a bluish drab mist. Against the latter show the black and white wings of a number of plovers.

Height, 24 inches; length, 29½ inches.

No. 58

KARL DAUBIGNY

1846—1886

EARLY MORNING ON THE OISE

On the high bank to the left is a row of white, thatched cottages, beside which a tall poplar rears up above some other trees. By the path which descends to the water's edge a woman in white bodice and blue skirt is approaching to fill her pitchers. The ferry-boat has just touched the bank, carrying a woman in a red cap, a dun cow and two black ones. The ferryman is pulling in a small boat alongside. Beyond this group, among the rushes which grow in the river, is a man in a punt. A clump of small trees closes in the right of the picture, and beyond it in the centre is a view of low distant hills.

Signed at the left, KARL DAUBIGNY, 1871.

Height, 15 *inches; length,* 25 *inches.*

No. 59

ANTON MAUVE

1838—1888

HUNTER AND DOG—EARLY MORNING

A cold glare lies along the horizon, above which gray clouds are scudding under a roof of dark gray. A hunter, in a black coat, with game-bag slung under his left arm, and his gun carried, with muzzle down, under his right, moves across the rough ground, on which patches of sand show between the scanty grass. By his side is a white and tan setter, that is looking off toward a bunch of leafless bushes on the left of the picture.

Signed at the lower right, A. MAUVE.

Height, 20 inches; length, 31½ *inches.*

No. 60

CHARLES FRANCOIS DAUBIGNY

1817—1878

LE LAC

On the right of the foreground, lush green grass extends to the water's edge, where two laundrywomen kneel at their work. Farther back along the same bank a single-masted barge is moored, a rowboat floating at each end. The mast rears up against the range of a yellowish hill, above which is a bright horizon, overtopped with volumes of pearly-gray clouds. Upon the left bank, in the middle distance, stands a clump of poplars and shorter growth.

Signed at the lower right, DAUBIGNY.

Height, 11½ *inches; length,* 21 *inches.*

No. 61

JOHN CONSTABLE, R.A.

1776—1837

HAMPSTEAD

The foreground is occupied by a large sandhill, rising from left to right in a somewhat triangular mass, crowned by a white house with red roof. At the bottom of the hill, upon the right, two men are busy with a cart, to which a brown horse is harnessed, while a white one, loosed from the traces, stands facing it. Coming round the foot of the hill, on the left, appears a man in charge of three donkeys. Beyond them lies a pool of blue water, on the edge of which a donkey, ridden by a man in a white shirt, is drinking. On the left of the middle distance rises an eminence, upon which a white house shows among the trees, two of the latter being poplars. Another white house dots the plain which stretches back to the horizon. Shaggy dark clouds drive across the sky, which, however, grows lighter toward the right and shows a glimpse of blue.

Height, 25 inches; length, 30 inches.

W T Clarke

No. 62

J. S. H. KEVER

1854—

$1300-

AMUSING THE BABY

With her back to a window on the left of the composition, a child sits holding a baby on her lap, whose fat face bends forward to look at the antics of a black kitten. It is lying on its back on the tiled floor, with its four white paws in the air. The sight also attracts the attention of an older girl, in an olive-black gown and black cap, who, sitting in the centre of the floor, bends forward. At the back of the room is the dark recess of the fireplace, where some embers glow on the hearth.

Signed at the lower right, KEVER.

Height, 21½ inches; length, 26½ inches.

No. 63

WALTER GAY

1856—

A PROVINCIAL ASYLUM

The scene is the corner of a sunny room with windows on both sides. White curtains are drawn across their lower part, but above appears a view of a court with red brick walls, enclosing trees. Along the left-hand window stretches a table, at which, with her back to the light, sits a young woman. In the centre of the room an old woman in a dark drab dress with a blue apron, and a shawl over her shoulders of creamy stuff with rosy flowers, stands occupied with her needle. Back to the right-hand window sit two other women, stitching; one wearing a pale blue, the other a yellow apron. On the extreme right of the foreground is a basket filled with needlework.

Signed at the lower left, WALTER GAY.

Height, 28 inches; length, 37 inches.

No. 64

GOTTHARD KUEHL

1851—

AN ORPHAN SCHOOL

Parallel rows of brown-topped desks, spotted with children, fill the angle of the school-room, which is bright with the sunshine that streams through the tall windows on the left. In front, a girl in a yellow dress is leaning over the desk, writing on a slate; a child, resting her bushy head on her hand, sits opposite; to the left another is knitting; two gaze through the window, while three are playing with a doll. On the gray wall behind them hangs a large map of Europe.

Signed at the lower left, G. KUEHL, PARIS.

Height, 37 *inches; width,* 27 *inches.*

No. 65

EUGÈNE ISABEY

1804—1886

A SHIPWRECK

A slash of scarlet appears to the left of the darkened sky. In the gloom which wraps the distant sea a two-masted ship is dimly visible. The crew has escaped in the small boats, and these are huddled together in the clearly lighted foreground, tossing in the tumult of the water. One boat is capsizing; two men are clinging to its gunwale; others struggle in the water, while the rest of the survivors present a tangled mass of color and moving forms.

Stamped on the lower right, VENTE ISABEY.

Height, 19½ *inches; length,* 57½ *inches.*

No. 66

ANTON MAUVE

1838—1888

SHEEP COMING OUT OF THE FOREST

Except for a patch of white and pale blue sky in the left top corner, the back of the picture is filled in with pine trees, between the trunks of which appear vertical slits of light. The sheep are streaming out from under the trees on to the pale sandy-colored grass, the light falling on their backs while their sides are in shadow. In the midst of them moves the dark-coated shepherd, holding his crook horizontally across his body, while his dog watches in front.

Signed at the lower right, A. MAUVE.

Height, 32 inches; length, 43½ inches.

"Sheep Coming Out of the Forest," by Anton Mauve, is another fine example of Dutch art. Mauve must have loved sheep; he paints them with such feeling. He seems to have known all their ways and to have delighted to portray them shyly huddling together, confidently following their leaders or on the roadside. This picture was the one for which the artist received his medal in the Salon of 1887. At the same time he exhibited a much larger and some thought a more important picture, which is now owned by Mr. Joseph Jefferson. Many persons are under the impression that the latter picture received the medal. Mr. Richard N. Brooke, the Washington artist, informs me that when he was in Larens in 1890 Mme. Mauve assured him that it was the smaller picture, in the Salon of 1887,

which won the medal. To assure him that she was not mistaken she offered to conduct Mr. Brooke to the spot itself from which the picture was painted to which she referred. This she did, and Mr. Brooke saw before him the exact background of Mr. Waggaman's picture. As Mme. Mauve was with her husband when he painted both pictures and when he received his medal, it is not probable that she was mistaken in the matter.—L. E. Van Zandt *in "The Art Interchange," June,* 1894.

No. 67

OTTO DE THOREN

1828—1889

APPROACHING STORM

Under the threat of a dark slaty sky, angrily slit with streaks of white and gray, a man, in blue blouse, is unhitching his three horses from a plough. A dapple-gray and a brown horse stand facing him, while a white one has his back to us, his mane and tail blown by the wind. Below the level of the field on the left appear the roofs and gables of some buildings; and a path winds back from them up the ascending ground, passing a haystack on its right, and stretching onward to some low hills on the horizon. This picture is mentioned in the Cyclopædia of Painters and Paintings, its date being 1867.

Signed at the lower right, O. DE THOREN.

Height, 28 *inches; length,* 36 *inches.*

No. 68

CHARLES ÉMILE JACQUE

1813—1894

HOMEWARD BOUND—MOONLIGHT

On the edge of a hill which slopes down from left to right of the picture, is a moving flock of sheep, out of which rises the figure of the shepherd. From the waist up it looms dark against the grayer darkness of the sky. To the right, hanging low above the earth, is a three-quarters moon, which spreads its luminosity through that portion of the sky, and lights with a great diversity of paler reflections the heads and backs of the sheep.

Signed at the lower left, CH. JACQUE.

Height, 28 inches; length, 40 inches.

No. 69

ALBERT NEUHUŸS

1844—

THE FRUGAL MEAL

In a dimly lighted kitchen the family are seated round a table, in the centre of which is the dish of food. The father's back is toward the spectator; opposite to him sits the wife; to his left the grandmother, while on his right a daughter holds the baby on her lap, as it brandishes a bright metal spoon. On the red-tiled floor, to the right of the picture, a buff cat is feeding out of an earthenware bowl, near it lying a turnip. The walls are dark drab in color; a recess appears on the right; and, on the other side of the kitchen, a white post catches the light.

Signed at the lower left, Albert Neuhuÿs, 1892.

Height, 30 *inches; length,* 40 *inches.*

[Copy]

Laren, *July 22d,* 1893.

To Mr. Waggaman, *Washington, D. C.*

Dear Sir: It was a great pleasure for me to know that one of my pictures of the Chicago exhibition [was] owned by you. I did not know which it was, but I asked Mrs. Mesday; it was "A Frugal Meal." I have given myself much trouble for that picture, I have worked a long time at it, and I have studied a long time the characters in their poorly domestic life, and I think I have succeeded in my efforts.

The other is, besides the great force of colour, the subject of a mother by

the cradle of her child; the child is sleeping and she makes use of this opportunity to mend the clothes.

Your drawing is a real piece of poetry, the old woman is worn out, only the shadow of life remains; all is old, the walls, the chimney, the floor, that all speaks for passed sufferings. To make the contrast, your other drawing is sunshine; the happy family is sitting in the room where a sunbeam smiles on the conscientious little figures.

This is a short description of four of the most remarkable pictures made by,

Yours very truly,

(Signed) A. M. Neuhuÿs.

No. 70

JOSEF ISRAËLS

1824—

GRANDFATHER'S CONSOLATION

The light comes through a window on the left, near which sits an old man holding a baby on his knee. Wearing a blue shirt, slate-colored waistcoat, and drab trousers, he looks down tenderly at the child, while his large hands carefully support it. The rosy-faced baby, seen in profile, dressed in a white cap and blue apron, shakes a wicker rattle. Under the window stands a bench with a pitcher on it; the baby's seat is in the corner, and on the wall behind the figures a green curtain can be discerned in the dim light.

Signed at the lower left, Josef Israëls.

Height, 47½ *inches; width,* 31½ *inches.*

(*See Frontispiece*)

[Copy]

The Hague, 19 *July*, 1893.

To Mr. Waggaman, *Washington, D. C.*

Dear Sir: Your oil picture and water colour belonging from my hand are really of the best things I ever did, subject and treatment likewise My greatest pleasure is always to tell the story well, and I do I believe. You can feel in the picture of the grandfather with his grand child the corresponding sentiment of both figures. The water colour is a dialogue between little John and pussy, but then all that can be told is *painted in both.*

Believe me, dear Sir,

Truly yours,

(Signed) Josef Israels.

No. 71

JACOB MARIS

1837—1899

THE OLD CANAL AT DORDRECHT

Cold, pale light is bursting through the scurry of gray clouds which fill the sky. Against it cut the mass of the church tower and the lines of the masts of the barges, which are moored beside the wharf on the right of the picture. From one of them goes up a thin stream of smoke. At the back of the shipping are drab and brown roofs and buildings, framed in by dark trees, while to the left an arched bridge spans the water, leading to warehouses that border the harbor on the extreme left. Almost in the centre of the stretch of dark slaty-colored water is a rowboat with a man sitting in its stern.

Signed at the lower left, J. MARIS.

Height, 36 *inches; length,* 44 *inches.*

No. 72

JEAN BAPTISTE MILLET

Deceased

GORGES D'APREMONT—EVENING

The original, from which Jean Baptiste, a brother of Jean François Millet, made this copy, is in the W. H. Vanderbilt Collection, and at present hangs in the Metropolitan Museum, New York. It was first seen at the Salon of 1859.

A portion of the circle of rocks, some clothed with foliage, one conspicuously bare, is shown, slumbering in tints of golden brown and olive-green against a creamy sky, across which are ruffled waves of gray and pinkish clouds. These hues and the forms of the trees and hills are reflected in the pool which lies in the centre, surrounded by the darkened grass.

Height, 25½ inches; length, 40 inches.

Originally in the Private Collection of M. Francis Petit, *Paris.*

No. 73

CHARLES FRANÇOIS DAUBIGNY

1817—1878

BLACK ROCKS, COAST OF NORMANDY

Dark olive-green rocks jut out from the left of the scene in craggy spits, and close in the foreground. The blue water as it runs against them is ruffled into white. A white streak of light cuts along the horizon, and above it is a fluster of white clouds, lying low in the dove-gray sky.

Signed at the lower left, DAUBIGNY, '68.

Height, 22 inches; length, 46½ *inches.*

"Black Rocks on the Coast of Normandy," by Daubigny, is a bleak, desolate coast line showing the sea beyond. It is lonely and dreary, and you seem to hear the waves wash the rocks, and you look at the sea and half expect the light to change, and then you realize the power of the artist who thus makes you feel the scene as it appeared to him.—L. E. VAN ZANDT *in "The Art Interchange," June,* 1894.

No. 74

HANS MEMLINC

1425(?)—1495(?)

VIRGIN AND CHILD AND DONORS

A TRIPTYCH

Centre Panel: The Virgin sits enthroned, with the Child upon her lap, her right hand supporting its nude body, and the left held under its feet, which are crossed, the one over the other. Around the neck of her blue robe is a narrow border of gold lace, edged with little pearls, and studded with larger pearls, alternating with gold circular ornaments, each of which has a concave quatrefoil, enamelled red. But only a small part of the robe is visible behind the Child's body, for a white veil covers the Virgin's head, and over this is a rose-colored mantle that descends from her head, concealing the arms and the rest of her figure in its ample folds. Its edges are decorated with a border similar to the one upon the robe, except that the quatrefoils are enamelled blue, and there is an addition of delicate needlework in gold thread upon the fabric of the cloak.

The Child, seated upon a white cloth, holds the first finger of its left hand to its mouth, while the right arm hangs straight down. Upon the floor, on the right, stands a blue and white vase holding a spray of lilies.

Behind the figures hangs a dossal, suspended from two tree trunks, of which the right-hand one only is visible. But their foliage spreads above the Virgin's head and frames in a distant landscape, showing in tones of delicate gray a river, winding past a series of rocky hills, one of which is crowned with a tower and spire. The dossal itself is of dark green damask silk, with gold floral designs, among them of snowdrops and primroses, repeated in regular succession. It is painted with a mi-

nuteness of realism that represents the weave of the fabric. The landscape and dossal are continued through the side panels.

Left Panel: A little hill in the landscape with two spires upon it rises just above the head of the donor, as he kneels with his hands together before the book upon the prayer desk. By a comparison of the face with that of a panel by Memlinc in the Brussels Museum, it is clear that the donor in this votive picture is the celebrated Burgomaster, William Moreel. Over a tunic of peacock blue bordered with brown fur, he wears a drab-gray coat, with brown fur upon the broad collar and down the inner edges of the garment. A gold ring encircles the first finger of his right hand.

Right Panel: The daughter of the donor kneels before her prayer desk holding an open book, a gold ring showing on the first finger of her left hand. Upon her head, projecting from the back of it, is a stiff cap, cylindrical in shape, covered with damask silk, the pattern of which is composed of alternate rows of gold and white diamond forms. Over it floats a white transparent veil. Gold needlework decorates the neck of her chemisette, over which is a rose bodice, while over this again is a blue gown cut very low in front. It has a border of drab material, which also appears as the lining of the pendulous sleeves, that are turned back to form a broad cuff.

The antique frame, surmounted by a heavy cornice with circular rise in the centre, under which the valves of the side panels fit when closed, is painted bluish black with lines of gilding, faint with age.

Centre Panel: Height, 31 *inches; width,* 23 *inches.*

Side Panels: Height, 31 *inches; width,* 10 *inches.*

No. 75

WILLEM MARIS

1844—

MILKING TIME

Three cows are grouped in front of a rough wooden fence. Beyond the later is a space of white sky, framed in by the bright green foliage of willows and poplars, which grow beside the fence. A white cow, grayed over with shadow except for a glint of light on her back, stands parallel with the fence, facing to the right. A little behind her to the left is a red cow, which a woman is milking, and beyond this one appears part of a dark brown cow. On the right of the foreground of green, juicy grass lies a little pool.

Signed at the lower left, WILLEM MARIS.

Height, 30½ *inches; length,* 41½ *inches.*

No. 76

ALEXANDRE GABRIEL DECAMPS

1803—1860

SAUL PURSUING DAVID

The shadows of evening are creeping over the ground, in contrast with which the sky is glaring. Roofed over with dull, greenish-gray clouds, its middle part is streaked with layers of blue and white, dark underneath, where a warm, creamy light stretches across the horizon. Strongly silhouetted against it is a dark clump of trees, from which a road descends and mounts upon the right of the scene. Here, among a retinue of foot-soldiers, appears Saul, seated on a white horse, wearing a dull red mantle, stretching out his arm toward the figure of David in the shadow of the left side of the picture. The two are separated by a tract of broken, slabby rocks, with fissures, impassable to a horseman. The youth, with one foot advanced, extends his arms in mocking invitation. At the back of him is a white-stemmed tree that cuts out its branches against the foliage of a yellowish-brown oak, beyond the upper foliage of which is seen a red tower.

Height, 30 *inches; length,* 45½ *inches.*

F S Lowes
2450

No. 77

J. J. VAN DE SANDE-BAKHUYZEN

1835—

COWS AT THE FORD

Down the slope on the left troop the cows, in charge of a man who is dressed in drab trousers and a blue shirt. A white cow with brown markings is already drinking. The water is covered with dark yellowish reflections, except for a patch of white in the centre, where it catches the glare from the sky through an opening in the background of foliage. This is broken only by a few slender stems, while on each side the tree trunks are bigger, and their tawny green leafage fills in the top of the picture.

Signed at the lower right, J. V. D. SANDE-BAKHUYZEN.

Height, 30½ *inches; length,* 41½ *inches.*

No. 78

ALEXANDER H. WYANT, N.A.

1836—1892

AT SUNSET

This unusual example of the artist shows a foreground of coarse grass, threaded by a straggling brook, which reflects the yellow warmth of the sky. On the left of the middle distance is a bunch of dark trees, from which a small one is detached. Across the horizon stretches a dark band of rising ground, in shadow against the primrose glow which fills the lower sky. Above it float loose, shaggy clouds, through the gray of which struggles a whitish-yellow glare of light, while overhead is a canopy of darker gray.

Signed at the lower left, A. H. WYANT.

Height, 38 *inches; length,* 50 *inches.*

H Allan
1175

No. 79

CHARLES H. DAVIS

1856—

A WINTER EVENING

In the wide stretch of water that fills the foreground lies a large, irregular island, with projections and indentations, covered with rushes, flags, and sedgy growth. The distant water beyond it is enclosed by a flat arc of land, which rises gently toward the sides, while in the centre appears a faint line of far blue hills. Over them the full moon is rising, rosy white in the blue vapor. The sky above it is warm lavender in color, clearing higher up to blue.

Signed at the lower left, C. H. Davis, 1888.

Height, 38 *inches; length,* 76 *inches.*

Awarded a medal at the World's Columbian Exposition.

1350
J. Schmidt

No. 80

P. A. J. DAGNAN-BOUVERET

1852—

A DUET IN THE STUDIO

Through rose silk blinds, which cover a window on the left, where a statue of Narcissus stands among flowers, the light penetrates the lower part of the room, but leaves the ceiling in shadow, catching only some faint reflections from a hanging chandelier. The grand piano is so placed that the figure of the man who is playing, dressed in a tight-fitting black suit, is in profile, facing the window. Behind his right shoulder stands a violinist in black coat and blue waistcoat. To the left of the group, in the foreground, sits a lady in a white damask silk Pompadour gown, sprinkled with flowers, and lined with soft shell-pink silk. Almost in the centre stands a music holder, and to the right of it a chair with sheets of music lying upon it.

Signed at the lower right, on Sheet of Music, P. A. J. Dagnan-Bouveret, Paris, 1883.

Height, 44 *inches; width,* 34 *inches.*

V. 9 Inches
1925

No. 81

DAVID COX

1783—1859

COLLECTING THE FLOCK, VALE OF CLWYD

Rising in the centre of the composition is a windmill upon an eminence. On its left appear the gabled roofs of two houses embowered in greenery. The road from the mill descends to the left of the foreground, where, under a bank of brown earth, covered with grass, stands a black donkey. Opposite to it, on the right of the road, is a stile, and near it, in the centre of the front, a puddle of water. In the middle distance upon the right, where a signpost stands by the roadside, a man with a red cap rides a black pony, driving a flock of sheep. Behind them the yellowish-green hill rolls on to a still farther one, lying under a sky filled with volumes of gray and white cloud. To the left the sky darkens to drab and slate hues, against which the sails of the windmill hang.

Signed at the lower left, David Cox, '84.

Height, 35½ *inches; length,* 58 *inches.*

No. 82

HENRI LUCIEN DOUCET

1856—1902

AFTER THE BALL

There is a marble mantelpiece on the left, with a bowl of chrysanthemums on it and brass andirons on the hearth. To the right of it, in a gilt Louis XV chair, reclines a lady. Her head rests upon a pearl-gray cushion and the delicate pink of her cloak is bunched beside her face. Her right hand rests upon the arm of the chair, and the left, holding a fan, lies on her lap. Her dress is of white crêpe de chine, embroidered with flowers, over a skirt of grayish-white silk. Beneath her foot is a blue silk cushion, striped with bands of gold. On the parquet floor lies a rose, with scattered petals.

Signed at the lower left, L. Doucet.

Height, 55 inches; width, 37½ inches.

No. 83

RICHARD WILSON, R.A.

1713—1782

TIVOLI

The rocky hill, crowned by the Temple of the Sibyl, lifts itself up against the centre of the pale blue sky, on which float little wisps of white, hazy clouds. The distance, on the right, reveals a range of tree-clad hills, succeeded by a stretch of mountains, faintly blue against the white horizon. The middle distance is filled with water, which, half-way, where a rocky spur juts out from the left, drops in a smooth fall. Upon the left of the foreground stand three stately trees, in the shade of which, beside a Hermes, appear two women and a child. One of the former, in a classic costume of blue and white, kneels, playing a pipe; while the other, nude to the waist, reclines upon the ground, supporting her head on her hand. Nestling close to her side lies the child.

Height, 48 inches; length, 70 inches.

No. 84

SIR ANTHONY VAN DYCK

1599—1641

THE VIRGIN, INFANT CHRIST AND ANGELS

Clothed in a dark blue raiment, the Virgin sits enthroned, the Infant Christ standing on her lap, nude except for the white drapery which the mother's hand holds as it supports His body. His head is turned toward an angel on the left, who, clad in a robe of geranium red, is playing a lute. On the right of the group another angel, in brownish plum-colored drapery, plays upon a violin, held at the level of her waist. In the clouds at the foot of the picture appears the Serpent, breathing out fire. From the Infant's head pours upward a golden radiance, which surrounds the head of the Virgin and is enclosed within the circle of her floating veil.

Height, 64 inches; width, 52 inches.

The above-described painting was obtained by Mr. Waggaman from Mr. V. G. Fischer of Washington, who has furnished the following information relating to the picture:

"As to the Van Dyck which I bought myself in London, I give you this information.

"The painting was sold in London in 1804, in the Bryan Sale, by Lord Exeter, for £375. It again appeared in a sale in 1863 in the collection of J. Allan, and was bought by a dealer named Cockburn, who sold it to Lady Bloomfield, and was again sold four or five years ago at Robinson Fisher's, London."

This is said to be the finished study for the master's picture in the Accademia di San Luca, at Rome. The latter varies from the present picture in being a proportionately wider composition, and yet the left arm of the angel, which plays the lute, is excluded, the canvas terminating in a line that passes through the hand, the fingers of which are alone exposed. The head also of the Virgin in the San Luca picture is still more inclined to the right, and the direction of the eyes is toward the angel with the violin. The latter, moreover, holds the instrument to her shoulder, and the right hand, balancing the bow, is shown.

No. 85

SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

HOPE

Study for window, New College Chapel, Oxford.

This is a study for the lights of Sir Joshua's famous window representing the Seven Virtues. The figure of Hope is standing with her back to the spectator, beside the base of a column, pointing upward with her left hand toward the shaft. Her right hand embraces a child, whose head appears under her arm, while he holds his hands together, as if in prayer. To the right is another boy, with his face turned toward the front, holding aloft a torch, which lights the group with a rosy golden glow. Above it is a dark blue sky.

Height, 84 inches; width, 36 inches.

Purchased by Lord Normanton of Lady Thomond, the niece of Sir Joshua, in 1821. Afterwards in Lord Northbrook's collection, and sold by Lord Northbrook to Messrs. Laurie & Co., Bond Street, and then to Mr. Angus at Montreal, from whom it was secured by Mr. T. J. Blakeslee of New York and sold to Mr. Waggaman. The painting was inherited by Mary Palmer, niece of Sir Joshua (afterwards Lady Thomond).

When exhibited at a Loan Exhibition in Montreal some years ago, the above example was described as follows:

"Another Reynolds comes from Mr. Angus. It is an upright panel, one of three decorative designs made by Sir Joshua for stained-glass windows for the chapel of New College, Oxford. In 1773 the college had conferred on him

the honorary degree of D. C. L. In 1779 he painted three compositions representing 'Faith,' 'Hope' and 'Charity,' respectively, for the chapel windows, as well as a large picture of 'The Nativity' for the same purpose. The latter was bought by the Duke of Rutland for 1,200 guineas, and was burnt in the fire which destroyed Belvoir Castle. The other three were bought by Lady Thomond, and purchased at the sale of her pictures by the Earl of Northampton for 2,550 guineas. This special panel is the 'Hope.' It is an upright, deep in tone and rich in color, with a graceful female figure for which Mrs. Richard Brinsley Sheridan, 'the beautiful Mrs. Linley,' posed."

ADDENDUM

PAINTINGS AND WATER COLORS USED AS DECORATION OF THE RESIDENCE OF MR. WAGGAMAN AND NOT EXHIBITED IN HIS GALLERIES

No. 86

F. PERALTA

Deceased

A GLASS OF WINE

As he smokes his long pipe a man sits facing us. His legs are astride of a bench on which stands a tumbler, into which he is pouring wine from a pitcher. His costume consists of a red waistcoat, unbuttoned over the shirt, buff breeches and gray stockings.

Signed, PERALTA.

Height, 11 *inches; width,* 7 *inches.*

No. 87

GAETANO CHIERICI

1838—

WARMING DOLLY'S HANDS

Before a cheerful fireplace, on the right of the picture, furnished with high globe-topped andirons, a little girl is sitting with her feet on the raised hearthstone. As she leans back in her chair, sideways to the spectator, she holds her doll toward the fire. To her left, close up to the side of the fireplace, a smaller child, with a bib round her neck, stoops forward to warm her hands, at the same time turning her head toward the doll with a smile. On the floor to the left of the group lies a copy of the newspaper "Il Secolo."

Signed at the lower left, GAETANO CHIERICI.

Height, 34 *inches; width,* 20 *inches.*

No. 88

ROBERT WYLIE

1839—1877

THE THIEF

On the right of the picture, lurking in the shadow of an open-air stall, is a man holding a club threateningly. Round the corner, in the street, is the proprietor, who has caught up a big flounder, while he kicks out with his left foot at a cat, which is disappearing with a leap into the stall, after overturning a basket of fish and vegetables. To the right a dog is escaping, with his tail between his legs. Behind the group extends a narrow street, terminating with a tower.

Signed at the lower left, R. Wylie, '71.

Height, 21 *inches; width,* 16½ *inches.*

No. 89

KONSTANTIN MAKOVSKI

1839—

HEAD OF A WOMAN

The picture shows the head and bust of a lady; the bust being full to the front, the head turned toward the left. Over her black hair lies a soft brown velvet bonnet. She wears a lace fichu, low down on the shoulders and bosom, fastened in front with a bunch of flowers. A glimpse of a lavender silk gown appears on the right.

Signed at the lower left, K. Makovski.

Height, 23½ *inches; width,* 19½ *inches.*

No. 90

UNKNOWN

(Attributed to the Byzantine School)

TRIUMPH OF CHRIST

Represented as if in a masque, Christ and the Virgin are being drawn along in a triumphal car by dignitaries and emblematic figures. Pulling at the head of the cortège, on the right, are a bull, a lion, eagle and winged man, emblematic, respectively, of the four evangelists, SS. Matthew, Mark, Luke, and John. On the side of the car, facing the spectator, the front wheel is being propelled by a pope, crowned with the tiara and vested in a cope of cloth of gold, the hind wheel by a cardinal. Beside the corresponding wheels, on the farther side, appear the head and shoulders, respectively, of a bishop and a soldier. The latter, possibly Longinus, who pierced the sacred side, turns his head adoringly to the Christ, who, clad in a white cloak and rose-colored robe, holds an orb in His left hand, and raises the right in blessing. Facing the Christ on a lower seat is the Virgin. Clothed in light blue, with a white veil over head and shoulders, she holds her hands in prayer.

Height, 22½ inches; length, 30½ inches.

[Copy]

NOTRE DAME UNIVERSITY,
NOTRE DAME, INDIANA,
Jan. 27, 1896.

My dear Mr. Waggaman: In the notes to Longfellow's translation of Dante's *Purgatorio* I found a description of a painting, or rather of a window in the Church of Notre Dame de Brou, which seems to be the original of your "Triumph of Christ." Longfellow says (notes to Canto XXIX) that in Didron's *Christian Iconography* (translated by Millington) this account is given: "In the centre of all rises the Hero of the Triumph, Jesus Christ, who is seated in an open car with four wheels. He alone is adorned with a nimbus formed of rays, departing from each point of the head, and which illumines everything

around. . . . His face resembles that drawn by Raphael and the masters of the period of Renaissance . . . it is serious and gentle. In the centre of the chariot is placed a starry globe traversed by the ecliptic, on which the twelve signs of the zodiac are brilliantly figured." (I do not remember whether this globe is shown in your picture or not.) "This globe is symbolic of the world, and forms a throne for Christ; the Son of God is seated on its summit. The car is placed upon four wheels, and drawn by the four attributes or symbols of the Evangelists. The angel of St. Matthew, and the eagle of St. John are of celestial whiteness; the lion of St. Mark, and the ox of St. Luke, are of a reddish yellow. . . . The eagle and the angel do, in fact, fly; while the lion and the ox walk. Yet upon the painted window all the four have wings. A rein of silver, passing round the neck of each of the four symbols, is attached to the pole of the chariot. The Church, represented by the , . . four chief Fathers, St. Gregory, St. Jerome, St. Ambrose, and St. Augustine, urge on the car." As far as I can remember this is a close description of your picture with perhaps a few changes in minor details. The picture at Brou seems to be a central picture on a large stained-glass window. Brou is a small town in the Department of Eure et Loir, about sixty miles southwest of Paris.

. . . . . .

Always very sincerely yours,

(Signed) Austin O'Malley.

No. 91

WILLIAM H. HOLMES

1846—

VENICE

Water Color

In the foreground floats a barge with high-peaked stem and pointed stern. The space between its two masts is occupied by an arched roof, over part of which hangs a red and yellow striped awning. These colors are reflected in the water, which stretches back to a distant view, on the right of the horizon, of the Campanile, rising above the group of adjacent palaces.

Signed at the lower right, W. H. Holmes, 1879.

Height, 17½ inches; length, 29½ inches.

No. 92

DANIEL RIDGWAY KNIGHT

About 1852—

GOSSIP BY THE RIVERSIDE

On the right of the scene, a girl, who is wheeling a barrow filled with laundry, has halted. By her side is another girl, carrying a zinc bucket. They are turning to talk to a man who sits, fishing, in a punt moored close to the rushy edge of the water on the left. The river from this point extends back, until it winds round underneath some low hills and disappears on the left behind a group of houses that are interspersed with poplars. On the river's bank beyond the fisherman some women are washing linen. The sky overhead is broken up into gray, rolling clouds.

Signed at the lower right, D. Ridgway Knight, Paris, 1880.

Height, 21½ inches; length, 29 inches.

No. 93

B. GALOFRE

BESIDE THE BAY OF NAPLES

Water Color

In the centre of the foreground of sand, gleaming white in the sunshine, three boats have been beached. Fishermen are busy unloading or lolling round them, while a white and a brown donkey stand waiting for their burdens. Nearer the front a man squats on the sand, attending to a seine net. The strip of blue sea which stretches across the picture beyond the group is dotted with two specks of sails and a distant steamer. The sky, passing from white to blue, quivering with luminous warmth, is carried high above the horizon.

Signed at the lower right, B. GALOFRE.

Height, 25 inches; length, 38 inches.

No. 94

RICHARD NORRIS BROOKE

1847—

A QUIET CORNER

A negro boy is seated, holding a large brass stew-pan between his knees. Some remains of red jam cling to the bottom and sides, which he is scraping out with a spoon. Behind him on his left is a brown dresser with a blue and white plate on it, and a bunch of corncobs hangs upon the wall to the right.

Signed at the lower left, RICHARD N. BROOKE.

Height, 44 inches; width, 36 inches.

No. 95

AUGUST HAGBORG

1852—

MEETING THE BOAT

The fishing smack lies grounded in the shallow water at the back, keeling over, so that her two masts point inland. Coming from her across the sand is a man in the middle distance with a burden on his back. On the right of the foreground, the skipper is shaking the hand of an old man, at whose side stands a woman with a baby.

Signed at the lower left, HAGBORG, PARIS, 1881.

Height, 30 *inches; length,* 46 *inches.*

No. 96

THOMAS MORAN, N.A.

1837—

VIEW OF WINDSOR CASTLE

The castle, with its prominent features of Cæsar's tower and St. George's chapel, rises in the distance against the sky. It has been viewed from a point near that which Turner selected: in the meadows adjoining a little tributary that flows into the Thames. In the foreground is a stretch of grass, bordering upon the stream, which runs diagonally across the picture.

Signed at the lower right, T. MORAN, 1863.

Height, 40 *inches; length,* 72 *inches.*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

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